THE CANADIAN FILM DIGEST

NOVEMBER, 1973 Serving the Canadian Film Industry since 1915 35¢

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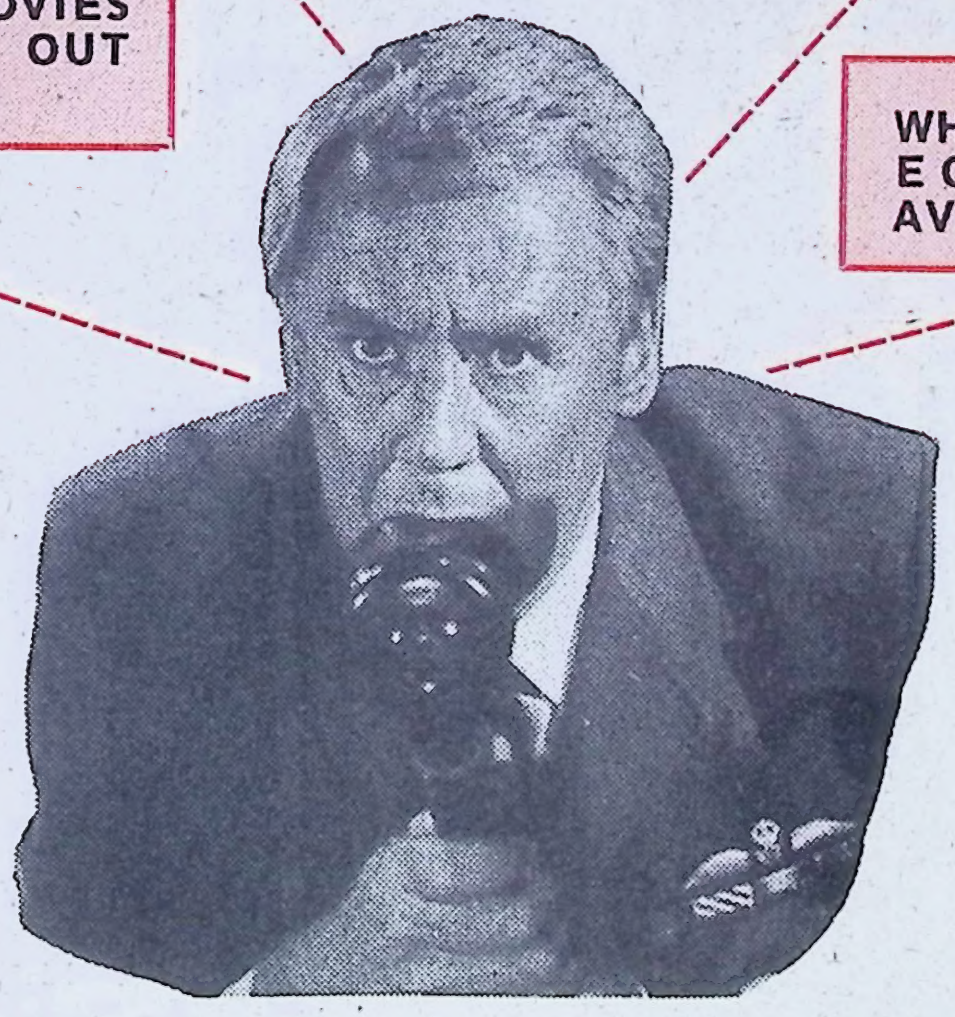

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The National Film Board of Canada

proudly salutes its film-makers for winning 16 Etrogs at the 25th Annual Canadian Film Awards 1973

Best TV Drama
The Sloane Affair
Doug Jackson, Director-Producer

Winner of four Awards

Best Direction
Doug Jackson

Best Screenplay
Doug Jackson and Alvin Goldman

Best Art Direction
Denis Boucher

Best Non-fiction Feature Film
Coming Home
Bill Reid, Director-Producer

Best Animated Film
The Family That Dwelt Apart
Yvon Mallette, Director
Wolf Koenig, Producer

Best Theatrical Short
Goodbye Sousa
Tony Ianzelo, Director-Producer

Best Documentary
Grierson
Roger Blais, Director
David Bairstow, Producer

Best TV Information Public Affairs
The Ungrateful Land
Cynthia Scott, Director
Ian McLaren, Producer

Certificate of Merit for Overall Excellence
Ratopolis
Gilles Therien, Director
François Séguillon, Producer

Best Performance by an Actor Feature Film
Jacques Godin
O K Laliberté

Best Sound Re-recording
Michel Descombes
Le vent

Best Non-dramatic Script
André Melançon
Des armes et les hommes

Best Performance by an Actor Non-feature
Marcel Sabourin
Des armes et les hommes

Best Sound Recording Non-feature
Richard Besse
Jacques Chevigny
Station 10

Best Cinematography Information Films
Pierre Letarte
The Ungrateful Land

Grierson Award
Robert Forget
Director of *Vidéographe*, an innovation of the Société nouvelle/Challenge for Change Program

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National Film Board of Canada **Office national du film du Canada**

THE CANADIAN FILM DIGEST

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Cdn Film Awards for shorts and crafts presented at Toronto luncheon

Acomba receives his Etrog at Slipstream premiere

On Friday, November 9th, 1973 the Canadian Film Awards in the Sponsored and Information categories were presented at a well-attended luncheon at Toronto's Hyatt Regency Hotel.

Despite a rush to organize and put on the luncheon ceremonies, the Ballroom was almost full and most of the winners were present to accept their awards. A roster of guest presenters was also on hand. Master of Ceremonies was Henry Michaud.

The first award was for Best Public Relations Film. It went to 'We are Running Out of Time' produced by the Continuing Education Department of Simon Fraser University. Broadcaster Betty Kennedy presented the award to Jan Turek, writer and producer.

Ms. Kennedy then presented the craft award for best cinematography to Pierre Letarte for The Ungrateful Land.

Next came the best Sales and Promotion film. CTV president Murray Chercover presented the award to Roy E. Burns of Canawest Film Productions for Way of Wood.

Chercover then presented the best editing award to Daniele Gagne for A Bon Pied Bon Oeil. Arthur Lamothe accepted the award.

Norm Gariac of the CBC presented the award for best Travel and Recreation film to director Norm Keziere for Island Eden, sponsored by the British Columbia government.

He then revealed that two awards were being given for best script. One was for best actuality or non-written effort and the other for best written effort. Pen Densham received the actuality script award for Street Worker, and Keith Harley the best script for The Winning of Nickel.

Nature and Wildlife came next, and broadcaster Carol Taylor substituted for actress Mimi Hines who had to leave early. She presented the award to Ralph Ellis of Keg Productions for Return of the Giants. Jerry Kedey produced the film with Ellis.

Ms. Taylor then presented the best Music Score award for Shelly Berman. It went to Herbert Helbig for To War and Back, First Person Singular.

Global TV president Al Bruner was called upon to present the award for Best Sports film. The winner was Ski Alberta, produced by Ranson Photographers. Accepting was producer C.N. Ross.

Bruner then presented the award for Best Direction to Arthur Lamothe for this work in A Bon Pied Bon Oeil.

National Film Board head Sydney Newman stepped up to present the award for best Educational and Instructional film. Again the category was divided into two, and awards were given for best scholastic film and best instructional film. Gertrude McCance accepted the best scholastic award for the Manitoba Schools Broadcast Branch production The Trial of Polly Upgate.

Moccasin Flats, produced by Immedia, won best Instructional film for producer Patrick Watson. Tom Ellis accepted for Watson.

Carol Taylor returned to the dias in her own position to present the award for best TV Information-Public Affairs film. Director Cynthia Scott accepted the award for her work in The Ungrateful Land.

And then Ms. Taylor presented the award for sound to Karen Foster, who, with Clarke Daprato, worked on Are You Listening (You Out There).

Special awards followed. First was presenter Robert Desjardins who awarded the NFB short Ratoplolis with a Certificate of Merit.

Chris Chapman presented a Special Jury Award to Cameron Grahame for To War and Back — First Person Singular, an episode in the CBC Lester Pearson series.

Then Bob Crone stepped up to present an award of Special Recognition. Gerald Pratley was honoured for his long list of achievements in Canadian and international film. Crone commented that twenty-four years earlier they had sat on the first jury for the Film Awards.

So the Silver Anniversary of the film awards came to a close, almost. M.C. Henry Michaud said that in previous years the jury used to present an award for best amateur film. Recently the award was discontinued. But today it was being revived for presentation to the group of Ryerson Institute film students who filmed the AMPPLC convention in the spring.

At the CFA luncheon, some of the presenters: (left to right) Ralph Umbarger, Michael Spencer, Robert Desjardins, Shelly Berman, Betty Kennedy, Sydney Newman, Bob Crone, Al Bruner.

That film was shown in its entirety, and then the people present left for home.

Throughout the afternoon clips from the winning films had been shown.

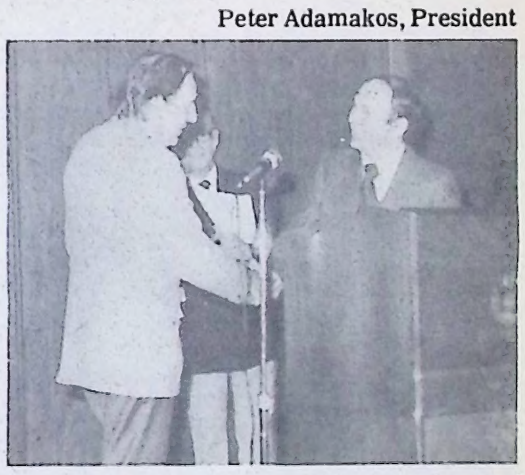
The furor in evidence just a short time ago over the Montreal events was not present this afternoon.

In fact, about the only evidence that there was a furor came in the mail: The Society of Filmmakers, based in Montreal, issued the following statement in support of the awards:

"The Society of Film Makers wishes to express its full support of the Canadian Film Awards, its aims and goals. We are proud to be a member of the Executive of the Canadian Film Awards, and in that capacity we shall continue to press for the reforms we have always believed would enhance the reputation of the institution, and to assist the Canadian Film Awards to serve the best interests of the Canadian Film Industry.

"The Society of Film Makers also wishes to express its gratitude, on behalf of the filmmakers it represents in all film regions of Canada for the excellent and dedicated effort expended in the course of this year's awards by Ralph Umberger, Violet Crone, and Christopher Dew, in particular Marcia Couelle and Claude Godbout, and especially by Father Marc Gervais, in view of the many special events which had been planned in detail over the past year to celebrate the Awards' Silver Anniversary year."

Peter Adamakos, President



Gerald Pratley receives his special award from Bob Crone at the Canadian Film Awards luncheon presentation. M.C. Henry Michaud stands behind.

CBC seeks shorts for new series

The work of independent filmmakers and videotape producers will be showcased on two new series planned by the CBC television network. The first series, called Canadian Filmmakers, will begin Sunday, Jan. 6 at 2:30 p.m., for nine half-hour occasions.

The second series, as yet untitled, will be telecast beginning in September of next year.

Programs will be a mix of drama, documentaries and mood pieces, as well as other films or videotapes which lend themselves to showing on the series. It is planned that two or three short films or tapes will be shown on each occasion.

Producer of Canadian Filmmakers is Beverly Roberts, of the TV drama department at CBC Toronto. Ms. Roberts says she would like to talk with anyone interested in contributing to the series. Material is already being screened and selected, she says.

Filmmakers with suitable efforts can contact Ms. Roberts at the CBC in Toronto. The address is TV Drama, CBC Box 500, Terminal A, Toronto. Phone (416) 925-3311 extension 4461.

David Acomba receives his Best Direction Etrog from Vi Crone at a premiere screening of Slipstream.

A large and enthusiastic audience of friends and media people saw David Acomba receive his Etrog for best feature direction at a premiere in Toronto.

Slipstream also received a sound award, presented by Van Morrison.

Producer James Margellos was represented by William Fruet, who accepted the Etrog for Best Picure. Fruet expressed hope that the awards would continue.

MUTUAL AND AMBASSADOR JOIN FORCES

The Toronto-based English division of Mutual Films (Les Films Mutuelles) will join forces with Ambassador Film Distributors to handle Mutual product, it was announced in Toronto.

Les Films Mutuelles is one of Quebec's largest producers and distributors, of both Canadian and foreign product. Mutual Films, the English language division of the company, was set up in Toronto last year. Gordon Lightstone was appointed branch manager.

Ambassador Films was started by Len Herberman soon after his former employer, International Film Distributors, was sold to National Telefilm Associates in the U.S.

The joint arrangement will entail a physical move by Mutual to Ambassador's 88 Eglinton Avenue East offices. Both Lightstone and secretary Ms. Anna Maggisano will occupy space in Ambassador quarters beginning as soon as possible.

The arrangement between the two companies calls for some Mutual work being assumed by Ambassador, such as booking and the handling of the physical distribution of the films. Mutual will continue to buy product and handle advertising on a separate basis.

Both companies emphasise that their separate identities will be maintained. They feel that combining certain functions will make the individual companies stronger.

"This arrangement," says Lightstone, "reflects a growing Canadian identity in distribution in Canada."

Mutual product, including its latest release, Pink Floyd, will now come under the Ambassador banner in English-speaking Canada.

Variety Club welcomes M.J. Frankovich

International Variety Club President M.J. Frankovich was guest of honour at a Club luncheon in Toronto on November 6th. Site was the Royal York Hotel. Frankovich was on a tour of various Tents, and he was especially interested in Tent 28's artificial limb bank program.

Also on hand as featured guests were E.B. Martin of Georgia and Ralph Prize of Philadelphia, both long active in Variety on an international level.

M.J. Frankovich, President of Variety Clubs International, addresses the luncheon.

E.D. Martin (rear left) and Ralph Prize (second from right) were featured guests at the Variety Club luncheon. Joining them is singer Kay Starr (right).

The head table presented the usual selection of top entertainers and show business personnel, among them actress Barbara Hamilton, singers Kay Starr and Buddy Greco, actors Mini Hines and Shelly Berman, as well as Jean Robertson of Women of Variety and various members of the Toronto area tent.

Business was attended to by Sam Shopsowitz who called for executive election nominations. Chief Barker Doug Wells reminded members about Club Christmas cards, and congratulated Women of Variety on their highly successful fund-raising cocktail parties.

Plaques were presented to three corporate citizens for their aid to Variety: Bill Rostan of the Bank of Commerce, Verne Archer from the Toronto Star, and Deputy Police Chief John Murray. Jeff Kurtz accepted an appreciation plaque for Malabar costumes. Malabar has supplied costumes for Variety's annual Christmas play.

Wells announced that next year's bikeathon would be held the first two Sundays in April. He also mentioned that next June would be Tent 28's 25th anniversary. Furthermore, there is a good chance that Toronto will be the site of the 1976 International convention.

Ralph Prize spoke of his long association with Tent 28, and then Frankovich took the floor. Before his turn, however, came Mimi Hines with a brief monologue, and Shelly Berman. Berman commented on Hines, Toronto, and closed with an hilarious mild roast of Frankovich.

Frankovich spoke without a prepared speech, and emphasised that the work of Tent 28 was known everywhere because of the Artificial Limb program. He said that similar ideas are being put into practice everywhere. To close, he congratulated the tent on its work, and said he looked forward to visiting Variety Village.

The highlight of the occasion was the speech by the graduate of Variety Village. Since his departure he has opened a thriving insurance business based in several small Ontario centres. He is so busy, he said, that he doesn't even have time to do the travelling he wants to do; at one time he never thought he would ever go anywhere.

Market Report

ENTERTAINMENT STOCKS

STOCK	CLOSE OCT. 5	CLOSE NOV. 9	NET CHG.	HIGH FOR 73	LOW FOR 73
TORONTO STOCK EXCHANGE					
Baton	9¾	10¼	+½	14¼	9
Bushnell	11	9¼	—1¾	12	7⅞
Canadian Cable Systems	16½	16½	—	19½	13¾
CFCN	8½	8½	—	10¾	6¾
CHUM B	10½	11	+½	13½	8½
IWC Industries Ltd.	2.25	2.40	+.15	4.00	2.20
Maclean-Hunter Cable	14¼	14	—¼	18½	12
Premier Cable	12⅜	11¼	—1⅛	19	10½
Q Broadcasting	3.80	4.00	+.20	6.25	3.50
Rank Organization	10⅞	10½	—⅜	13¼	9⅛
Selkirk A	16½	16⅜	—⅛	17	12½
Standard Broadcasting	10	10¼	+¼	15	10
Western Broadcasting	11¾	14¼	+2½	14½	10⅛
MONTREAL STOCK EXCHANGE					
Astral	1.75	1.75	—	2.25	1.10
VANCOUVER STOCK EXCHANGE					
All Can A	2.65	2.60	—.05	3.50	2.00
All Can B	2.65	2.60	—.05	3.40	1.80
NEW YORK STOCK EXCHANGE					
Columbia Pictures	4	4⅜	+⅜	9⅞	4
Walt Disney	78¼	60	—18¼	123⅞	59½
Gulf & Western	30⅝	29	—1⅝	35¾	21⅜
Lowes	27½	24	—3½	48	22⅝
MCA	25⅞	25½	—⅜	34¼	18½
Metromedia	12⅛	10¼	—1⅞	32¼	9⅞
MGM	17⅝	16¾	—⅞	24	13⅝
National General	33	27	—6	36⅝	25
Transamerica	13½	10½	—3	17⅝	10⅜
20th-Fox	8⅜	7	—1⅜	12⅜	6½
Warner Communications	14⅛	12	—2⅛	39⅛	10⅜
AMERICAN STOCK EXCHANGE					
Allied Artists	3	4⅜	+1⅛	4½	1⅞
Cinerama	1	1⅜	+⅜	2	⅞
Filmways	4¼	4⅝	+⅜	5½	2⅛
General Cinema	16⅜	11	—5⅜	37¼	10½

Crawley making all out distrib effort

Crawley Films Limited is making a concerted effort to move into the mainstream of distribution, not only of the sponsored shorts that have made the company a leading force in the industry, but also in feature-length product.

Crawley has set up separate Toronto offices for its 16 and 35mm distribution division. Located at 409 King Street West, Toronto M5V 1K1, the new premises are devoted to distribution alone. The phone number is (416) 366-0714.

President of Crawley Films is F.R. Crawley. In the distribution division is Managing Director Harvey Hunt and Sales Manager Douglas McMaster.

Among the features available are August and July, The Rowdyman, Gimme Shelter, Monterey Pop, Raven's End, The Wanderer, and Zazie dans le Metro.

Cdn Theatres appoints Frank Fisher V-P

Michael W. Zahorchak, president of Canadian Theatres Group Limited, announced the appointment of Frank H. Fisher as Vice-President and Executive Assistant to the President.

Fisher has had many years experience in the Motion Picture Industry, holding executive posts in both distribution and circuit theatre operations.

Last year he retired as Vice-President and General Manager of the Odeon Theatre Chain in Canada.

The announcement by Zahorchak comes hard on the heels of Canadian Theatres Group's acquisition of the National General Cinemas in Canada. NGC Cinemas were formerly booked and, for the most part, managed by Famous Players. National General sold all their U.S. cinemas earlier this year, and have now disposed of their Canadian holdings also.

George Destounis given Award

photo: Famous Players

George Destounis

Famous Players President George Destounis was given an award at a dinner held by The Canadian Council of Christians and Jews. The dinner was held at Toronto's Royal York Hotel on November 5th.

Destounis received the award for his contribution to human relations. Three such awards are given out annually by the council.

The council was formed in 1947 to heighten understanding between Christians and Jews.

Destounis, born in Montreal, began as a theatre usher, and is now president of Canada's largest theatre chain. He is active in Montreal's Greek Orthodox church and in many charitable organisations.

He said that receiving the award was a truly great honour.

Distribs Association elects new officers

A meeting of the directors of the Canadian Motion Picture Distributors Association was held in Toronto on October 11th, and a new slate of officers was elected.

The new president is Frank Mancuso, General Manager of Paramount Film Service. The new Vice-President is Victor Beatty, General Manager of Twentieth Century-Fox in Canada, Treasurer is Martin Bochner, General Manager of Astral Communications. Millard Roth is the Executive Director.

The CMPDA consists of ten member companies. Included are Astral Films, Bellevue Films, Columbia Pictures, International Film Distributors, MGM, Paramount Film Service, Twentieth Century-Fox Corporation, United Artists, Universal Pictures, and Warner Brothers Distributing.

The executive of the CMPDA consists of representatives from each of the member companies.

photo: Paramount

Frank Mancuso

Domestic Notes

People, Places and Events from Across Canada

People: At the recent National Association of Concessionaires (NAC) convention in San Francisco, Theatre Confections' **Gerry Dillon** received an appreciation plaque on the occasion of his retirement as a director-at-large of the NAC . . . At the same convention, a new concessions handbook was unveiled. Director of preparation of the handbook was **Ron Hodgkinson**, of A&R Food Services, London, Ontario. Hodgkinson is chairman of the NAC Special Services Committee . . .

David Haslam has been appointed adv/ pub person for Ambassador Film Distributors . . . Bellevue Film Distributors' **Herb Mathers, Gerry Collins**, and **Ralph Zelickson** attended a Walt Disney Sales Conference for movie product in Burbank in October . . . **Noel Stookey** the Paul of Peter, Paul and Mary, may produce animated films with the NFB's **Ryan Larkin**. Stookey has worked in the medium previously . . . Ontario's chief censor **O.J. Silverthorn** is due to retire at the end of the year.

Production . . . **Dan Petrie** directed Kirk Douglas in Mousey in Montreal last month. Interiors are being done in London . . . The NFB has completed five of its Language Learning series. Plans are to divide each into twenty minute segments and retain a feature-length version . . . **Vision IV** has been contracted by Universal to manage production of its TV feature The Execution of Private Slovik. Harve Sherman will be in charge . . .

Plans are shaping up for a film of Mordecai Richler's novel **The Incomparable Atuk**. Producer-director Norman Jewison worked last summer on the screenplay with writer Don Harron outside of Toronto, and results were apparently promising . . . **Daryl Duke** is shooting a CBS TV movie in Vancouver with Tom Courtenay. It's called I Heard an Owl call my Name . . . Also in Vancouver, specifically in the CPR yards, Bull Dog Productions, a British and American group, is shooting **Dog Pound Shuffle** with Ron Moody in the lead . . . Columbia Pictures has invested in a NFB feature now underway in Quebec. Title is ***La Gammick***.

Business: **Kamouraska** is doing better business at Toronto's Cinecity theatre than it is in Montreal . . . **Paperback Hero** has two house records to show: in North Battleford, and in Saskatoon. In the latter spot it grossed $21,000 whereas the previous holder, The Godfather, managed only $18,000 . . . **Cannibal Girls**, Ivan Reitman's horror effort, has grossed $650,000 to date . . .

The CFDC turned Reitman down, but did invest in others. With the many Canadian features out now, returns to the Corporation came to half a million dollars in September and October . . . **Cinesphere**, at Ontario Place in Toronto, is open for the first time on weekends this winter, and first day crowds were sell-outs. Nobody predicted such a response. On the IMAX screen are Catch the Sun, North of Superior, and Chris Chapman's latest effort, Volcano, filmed in Iceland during the recent eruptions.

Awards: **Violin**, a Toronto-made short, won a runner's up prize at the recent International Festival in Columbus, Ohio . . . Also predominant at that festival was the NFB. **A Question of Violence** by Graeme Ferguson won a first prize in its category, and Ryan Larkin's **Street Musique**, Norman McLaren's **Ballet Adagio**, and Hugh Foulds' **Citizen Harold** all won runner's up awards in their categories . . .

Christopher Aikenhead's **Ivory Founts**, winner of best film at the Student Film Festival in Montreal, will be shown at Cinestud 73 in Amsterdam. The International Festival of Student Films is the title of the gathering . . . Reitman's **Cannibal Girls** was shown at Spain's Horror Film Festival. Eugene Levy won best actor and Andrea Martin won best actress citations.

The government of Alberta has opened an official provincial government film development office to lure filmmakers there. First to accept was an ABC TV movie of the week, shot in Waterton . . . Juror Roger Corman was so impressed with Etrog sinner David Acomba's Slipstream that he offered help in setting up American distribution. Producer James Margellos is in Los Angeles conferring with Corman.

Warner Brothers' **Al Dubin** and several other fans will revive the Laurel and Hardy fan club. Club name is **Sons of the Desert** . . . The **Characters Talent Agency** in Toronto has revised itself drastically. Half the 400 person roster was dropped, and a new division was set up for children and less experienced adults. New section is called The Performers . . . **Lynn Kinney** left Phoenix Artists Management for four days to work at the CBC. Events there prompted her return.

Quadrant Films and the **CBC** have announced a co-production deal on a film to be made in Toronto next April. This comes out of the CBC's News and Public Affairs Division, not the drama department. Quadrant will have theatrical rights world-wide and the CBC will show it in Canada on TV. Called **Coup d'Etat**, it is written and will be directed by freelance producer **Martyn Burke**. It's about the inception and success of a South American takeover. Quadrant will cast from here and abroad and Quadrant's **John Trent** will produce . . . .

Quadrant films has set up a division of the company to make commercials . . . **Armand Cournoyer** has left Les Films Mutuelles . . . Gilles Carle's La Morte d'un Bucheron is playing in Paris, with French subtitles. Seems the Quebec accents necessitate help . . . Same film will open in Toronto in November . . . Ron Emilio, formerly MGM Canada head, is now handling Allied Artist product in Canada.

Film House re-opens

Film House, one of Canada's largest film processing and sound companies, has been re-opened under new ownership. Roger Baudry, who became Film House general manger last summer, is to re-organize the company.

Earlier this fall, Film House went into receivership under the watchful eye of Clarkson Gordon. The accounting firm decided that the only way out of the financial morass at the time was to call for tenders for the assets of Film House. A bid by a partnership of two companies, Signum Communications and Canplex Ltd. was successful.

Signum is a holding company with interests in the advertising agency and TV film production fields. It is affiliated with the McConnell Ad Agency.

Canplex is a holding company also, its main asset being the Global TV shares of Network top personnel Al Bruner and Peter Hill.

According to Baudry, Film House will now act as a division of SCP Producers' Services Ltd. The company is open for business now, says Baudry, and his goal is to regain the company's high position in the Canadian film industry.

Film House has colour labs specializing in 35mm and 16mm colour negatives and Ektachrome. Also a part of the services offered are three sound mixing and recording studios as well as complete sound transfer studios.

Its rental facilities include fully equipped editing rooms, cameras, recorders, and editing equipment.

Personnel and positions in the new set-up:

Labs: Peter Hill, president; John Elder, secretary; Roger Baudry, general manager; Len Baker, production manager; Colin Davis, quality control manager; Ron Morby, customer service manager; Norm Kingston, technical director; Murray Gough, accounting.

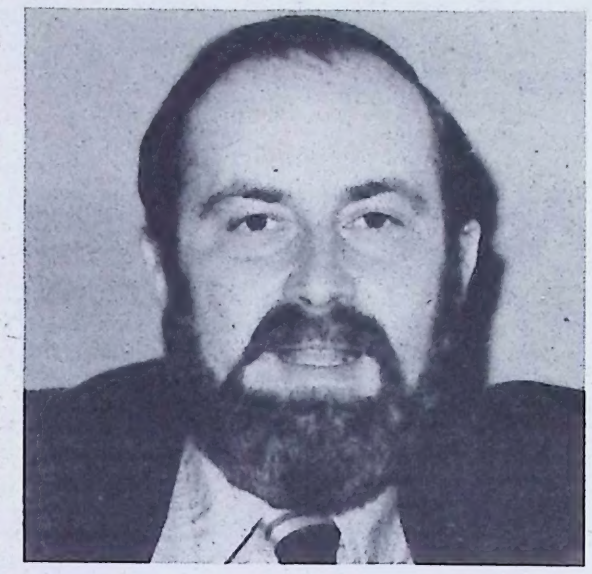
Audio Production: Peter Hill, president; John Elder, secretary; Roger Baudry, general manager; Dorothy Emes, bookings; Norm Kingston, technical director; Murray Gough, accounting.

Equipment: Peter Hill, president; John Elder, secretary; Roger Baudry, general manager; Stan Ford, rentals manager.

Film House was begun several years ago by cinematographer Robert Crone. It grew to be the most active lab in Toronto and was a training and supporting ground for this country's filmmakers. Earlier this year Crone made a deal to sell the Lab to an investment group. The deal was approved, but in September Crone was unable to satisfy creditor demands and lost his position and the company, which was put on the sale block soon after.

Focus On: Gilbert Cates

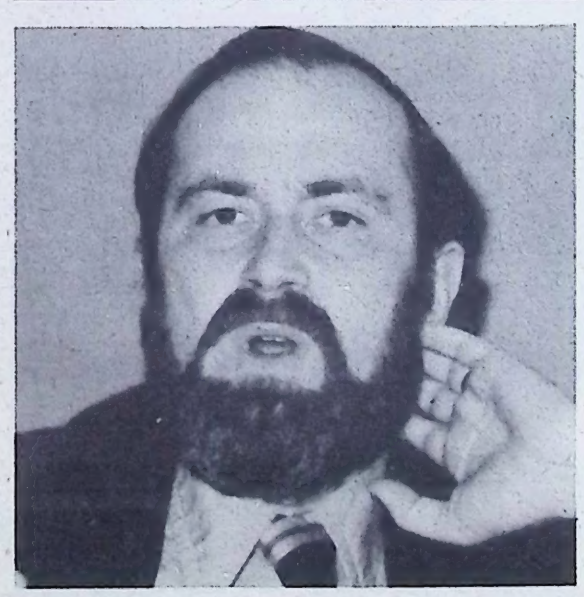
Director Gilbert Cates was in Toronto to promote the opening of Columbia's Summer Wishes, Winter Dreams. He offered these comments in a hotel room chat.



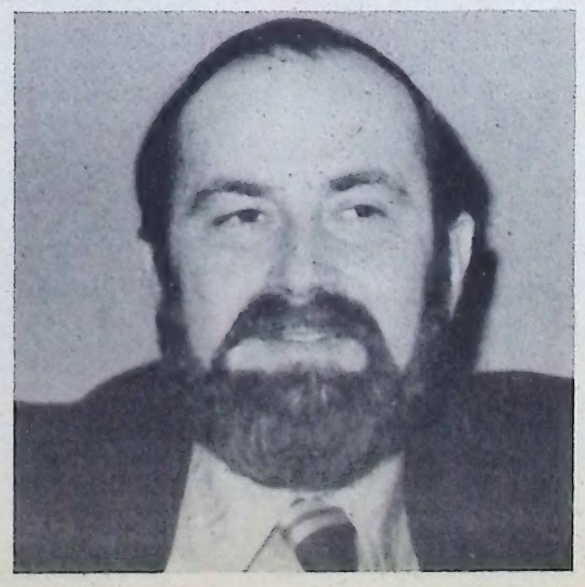
On sentiment in films: It depends if the emotions are legitimately motivated. Love Story was manipulation; a conclusion without a cause. We feel cheapened and used. In Summer Wishes the emotions come out of the characters and their situations.

On rehearsal: It's essential. When we rehearsed it was two weeks of investigation. Not so much reading, but talking about the characters. It's vital to have that framework. Especially when you're shooting out of sequence.

On acting: All art reflects nature; acting is no exception. The style of acting reflects the civilisation of the time. So different generations of actors use different styles. Sylvia Sydney used one; Gene Hackman used another. But it doesn't always go by age.



On Actors: There are two types of actors: those who use craft and those who use the spirit of the moment. The second is okay, but as an element in a collaborative effort it can be destructive. Of people I've worked with, Hackman uses the latter, and the former is used by Melvyn Douglas, Estelle Parsons and Natalie Wood. Joanne Woodward uses both.



On movies, theatre and TV: I prefer movies. They have a permanence I find personally satisfying, a long life. Theatre isn't really exciting today. And TV is best suited for showing something you can't see unless you're there, like sports.

Editorial

Canadian television and Canadian film

It's only the last few years that have seen any real discussion about a feature film industry in Canada. Up to then only a few features were made, mostly by the National Film Board. Then the Quebec scene caught fire, and now, it seems, the English filmmakers are getting off the ground.

There are reasons for this late start, not all of them coming under the heading 'economic and international markets'. It's mostly because until recently our national consciousness was not at a point where we needed the art of film. The arts reflect and explain our society. Until recently the Americans and British could perform these functions for us, so we thought, because we were just like them.

But we weren't like them. We should do the self-examination, not hire it out. And now we are. Of course, the NFB and sponsored short film gave us invaluable insight into ourselves before any one talked 'features', but their audience wasn't large enough. They didn't get the distribution that a feature does.

And there was also the television screen. That meant the Canadian Broadcasting Corporation. The CBC in many ways provided an alternative to the feature, because original drama on television supplied the feature-length fiction format a country requires. And the CBC showed NFB and sponsored shorts, increasing their potential audiences.

Now we have a shaky, but obviously there, feature industry. And where is the CBC? No where to be seen.

The Canadian Television Network (CTV) has never concerned itself with feature films stamped 'Canadian.' But in spite of their obvious international quest, CTV has provided work for Canadians in their international deals. Not enough for sure: the results have only a surface resemblance to Canada, and tell us nothing about our lives. The point is, however, that CTV's efforts have been increasing rapidly in recent years. CFTO studios in Toronto are always busy, and so actors and craftsmen have bread to eat. All of this has been happening while CBC drama has been declining, affording actors and craftsmen less work.

Now along comes Global Television, the new network. Every show they plan is intended blatantly for international sale. Most grab a gimmick and sell themselves on it. It's all for financial breath.

But Global has taken a giant step in the Canadian film world. They will present thirty-six Canadian features in prime time, one per week, when they go on the air. This collection will include French efforts; they will be dubbed, which will probably hurt them greatly, and who knows what the censors' scissors will do to any feature broadcast, but nevertheless in one fell swoop Global has done more for the feature film in Canada than any other public or private broadcaster.

Not only that kind of financial aid is being supplied by Global's purchase, but the network also has taken an active financial stake in the recent Minotaur Films effort, The Apprenticeship of Duddy Kravitz.

Where, oh where, is the CBC?

The CBC was set up to examine, reveal and show us ourselves. The most effective method for doing this is through drama. All across the country Canadian plays are being performed. Canadian music and Canadian art is being promoted. But it takes a fledgling, financially gambling private enterprise to make a concrete effort to support the Canadian film industry.

Of course the CBC and Quadrant Films will co-produce a feature. The CBC contribution will be made by the News and Public Affairs Department! Where is the drama division?

A group of prominent media people was formed recently in Toronto for the express purpose of questioning the performance of the CBC. The Corporation's network license renewal comes up in the spring, and this group claims, rightly, that the CBC has become less active in recognising and supporting all artistic efforts, including film.

Now is a time of profound national awakening on a large scale. The artists have always had it, from even the earliest days. The people have had it too, but they are only now beginning to articulate it.

It is no longer enough to say that we have the talent and ability; their strength is evident everywhere we look. It's time to look at them on the CBC.

Dollars and Sense

A Guest Commentary

Sell, sell, sell that celluloid

By CHALMERS ADAMS

An apocalyptic anecdote told of the approach taken by the head of a major American distribution company to the production of profitable motion pictures has in it a valuable lesson for Canadian film producers. When asked how he judged the cost of making a film, he replied: "If I think it will take $3,000,000.00 to make the public interested, I give the producer $1,000,000.00 and plan to spend $2,000,000.00 on selling what he delivers." Ergo, selling is everything.

Let us, for a moment, forget weak scripts, bad weather, and the agonies of financing production, the usual laments of the Canadian producer, and turn the spotlight on what happens to the finished film. Increasingly this finished film will fetch praise. It will be well-received in Canada and world-wide by whatever critics and audiences can be coaxed to see it. Most often, though, it will be unable to compete with more lavishly presented films for the attention of a wider public. One set of reasons has to do with some elements of the film itself, no matter how apparently commercial the subject matter or how meritorious the treatment of it. Another set has to do with the way it is sold.

The audience is interested in STARS! We must create them. They may be performers, directors or even producers. We must develop here the equivalent of Dustin Hoffman, Glenda Jackson, Francois Truffaut and Carlo Ponti. Let's make Chuck Shamata, Carol Laure, Don Shebib and John Bassett familiar names in Canada. If feature film, television and live stage would forget their precious differences for a while, we could capture a larger audience for each. Rather than heave a sigh of relief that a long awaited project has gotten off the ground, let's lavish attention on the star attraction of the works and give him a sense of importance. Producers, spend 10 per cent of your budget on promotion during production. Make the public anxious to see the finished work. Send out press releases, photographs, buy a journalist a drink, write in the sky, paint the pavement. Fire your director, rehire him the next day, and let everyone know about it. But, don't cloak the thing in mystery, because in Canada, mystery equals anonymity.

When the film is ready for the public, what must happen to change the record? A Canadian distributor competes against powerful U.S.-based rivals in the face of overwhelming odds. Producer, take your hat reverently from your head in his presence, then sell it and give him the money to market your film. He must make *the public* want your film, for the theatre owner can rely on many other distributors for much more product with which to attract audiences.

Unlike his heavy-weight competitors, the Canadian distributor hasn't the resources for a nation-wide campaign and, given the regional nature of his market, he probably shouldn't take this approach to selling. However, he can drive effectively at each of the five regions, one at a time. On a province by province basis, he needs two things: access to theatres and access to the media.

Absent immense financial resources for promotion, the access to theatres guaranteed by a voluminous stream of product from abroad must be counter-balanced by an effective guarantee of exhibition for the indigenous film. Therefore, let each theatre owner be required to exhibit Canadian films, from whatever source, for 10 per cent of the year's playing time, with two weeks at the choice of a Canadian distributor.

The QUOTA might result in the production of third-rate films, but that alone would likely be a help: the exhibitors would probably choose quite carefully the person on whose skills their attempt to fill the quota would depend, and, in any event, the general proliferation of feature film-making would tend to raise the standard of production. More importantly, the quota would at least expose the public to the film. In all likelihood, the better films would get a great deal of this newly available playing time; even if they weren't available and only poorer product could be gotten by the exhibitor, the theatre owner would be inclined to risk some advertising money on those films rather than run an empty theatre.

Access to the media presents yet another set of problems. Even where commercials compatible with a television or radio station's programming are offered, it may be difficult to buy the time for airplay. Distributors must, but very often can't with Canadian films, plan the release of a film months ahead to ensure this advertising space. Most of the time those handling foreign product can be sure of the date of a film's release and prepare accordingly or, in some cases, with a large flow of product, reserve time in general and then use it for a specific film. The disadvantage is shared by the manufacturers and distributors of other Canadian products. Perhaps what is needed is the guarantee of selected commercial playing times when sufficient notice is given, say one month, by the distributors of Canadian-made products. At this point, in Ontario at least, the distributor may be obliged to go to the more expensive American media to announce the release of his film in Canada. A slight amplification of Canadian content regulation by the Canadian Radio Television Commission could correct this anomalous situation.

Given that even a mediocre film can be financially successful with a high-powered release campaign and assuming that most Canadian films are up to even this low standard of artistic achievement, the fundamental problem remains: the amount of money available for the promotion of a film.

Canadian distributors are seldom financed well enough to risk any large amount of cash on the release of a picture, and can rarely help finance production. To the extent their product is foreign-produced they reap the benefit of highly-developed skills applied to continent-wide release campaigns. What they need is money to launch Canadian films locally. One way to get it would be to channel a part of box office receipts from all films, on a province by province basis, back to the distributor. Take 1 per cent of box office receipts and apply it pro rata to the Canadian films a distributor proposes to release, on the basis of the audited production cost of the film, for example, and there would be, nation-wide, in excess of $1,000,000.00 to promote any one year's releases.

Each province would have to agree to embrace another province's films with such a program, but if all subscribed, each film made in Canada could be given an effective release campaign in at least one major centre in every province. A significant ancillary benefit for the producer would be that the financiers would have an assurance that the product whose manufacture they supported was certain to have a considerably reduced disadvantage in the marketplace.

There is much evidence to support the contention which is the major premise of the proposals put before you; that is, Canadian films are as appealing as most made anywhere in the world. The other premise is that we must interest, or at least know how to interest, the most accessible audience, the Canadian audience, if we are to launch an assault on world markets.

So, let's develop and protect the natural resource which the talent here represents. A star system will engage the public's interest, the quota will guarantee that public an opportunity to see its favourites, regulated access to the media will ensure that the public gets the good word, and placing a part of box-office revenues in the hands of distributors will help the message ring through loud and clear.

Chalmers Adams is a Canadian feature producer. His last effort was Between Friends, and he is currently planning a new project with director Don Shebib.

Letters to the Editor

Readers comments are always invited, provided they are concise and to the point. Send yours to: Letters to the Editor, Canadian Film Digest, 175 Bloor St. East, Toronto 5.

About our Yearbook

To the Editor:
Just a short note to compliment the Digest staff for the fine job in turning out the latest Yearbook.
It's tops as usual and a great source of information needed in the course of a year.
David Rothstein
President
Motion Picture Theatre Associations of Canada
Winnipeg

The Recent Film Awards

To the Editor:
Once again Canadians have proven themselves to be the great befuddlers. Instead of acting decisively and facing up to a minor irritation with calm and strength, they let a small group of unhappy French directors destroy The Canadian Film Awards.
Why?
I'm beginning to believe there is no answer. Every time the French itch, the English scratch them. It's getting silly.
If the Awards committee would have said okay, boycott or refuse prizes or whatever, then this whole business would have been nothing more than a minor blemish on the activities. Instead, everything was compounded.
Too many craftsmen were affected unjustly and unfairly and rudely by the French directors. The craftsmen deserved their awards and should have received them in the atmosphere and prominence they deserved.
This country is weak-kneed.
A. Backstrom
Vancouver.

To the Editor:
Congratulations on your coverage of the Canadian Film Awards mess. It was direct and thorough. It helped me to understand the viewpoint of the French directors, even though I don't agree with their methods.
Whether or not Canada is more than one entity, does not seem to be the crucial point the French directors made.
Rather, their insistence that the Awards were becoming too much like the Academy Awards is what is truly important.
The Academy Awards are a farce. Everybody in the industry knows that. The public knows it. So why invite that kind of cynicism to envelop our film efforts?
We can let the public know in an honest fashion that merit is being recognised. We don't have to single out one effort as the 'best' because none is the 'best'. Recognition is extended, not some prize that can degenerate all too easily.
A system should be set up to reward competence and imagination by as many as possible. That is what the film awards need to make them worthy of respect.
R. Ellison
Montreal.

To the Editor:
The recent Canadian Film Awards debacle was tragic in the extreme. Not for the French directors who threatened the proceedings successfully; they obtained their true goals. But for the Canadian public, the events were incredible, to say the least.
Here is the most avant garde, progressive sector of the economy, the film business, and in spite of its precarious existence, it lacks the spunk to fight a battle. So instead of putting a strong face forward, a courageous face, a timid, disjointed, and soft frame is exposed.
The public looks on and is not incredulous. They knew something like this could happen. Canadians can't even give themselves awards; no wonder they make movies that are mediocre. Such is the conclusion.
Everyone knows the industry is at a crisis point. The government equivocates about the tax situation, every one bites his lip about the success of the current Canadian surge of box office entries.
And here we have an opportunity to show a strong inudstry reward expression of its own self-confidence, And we flub it.
We better do better next time, or it may be our last.
R. Weatherseed
Edmonton, Alberta

Pre-View:

Movies to be released now till Christmas

ALL THE YOUNG WIVES
Distributor: Ambassador Films
Cast: Jerry Richards, Edmund Genest, Linda Cook
Credits: Producer: John Lange; Director: William Diehl, Jr.; Writer: Raymond Marlowe, Jr.; Music: Paul Jarvis.

DEADLY TRACKERS
Distributor: Warner Bros.
Cast: Rod Taylor, Richard Harris

DON'T LOOK IN THE BASEMENT
Distributor: Astral Films

EAGLES OVER LONDON

Distributor: International Film Distributors
Cast: Fredrick Stafford, Van Johnson, Francisco Rabal
Credits: Director: Enzo G. Castellari; Producer: Edmondo Amati; Screenplay: Carpi, Flamini, Martinez, Dumolin, Castellari
Story: A German intelligence group assumes British identities and goes to England to destroy a radar installation during WW2.

EXECUTIVE ACTION
Distributor: National General
Cast: Burt Lancaster, Robert Ryan, Will Geer
Credits: Producer: Edward Lewis; Director: David Miller; Screenplay: Dalton Trumbo, Mark Lane.
Story: A fictionalised account of the assassination of John Kennedy, using the conspiracy theory as its basis.

LA GRANDE BOUFFE
Distributor: International Film Distributors
Cast: Marcello Mastroianni, Ugo Tognazzi, Michel Piccoli
Credits: Director: Marco Ferrari; Screenplay: Marco Ferrari, Rafael Ascona; Music: Philippe Sarde
Story: Four men decide to remain in a villa outside Paris and eat themselves to death.

GUESS WHAT WE LEARNED IN SCHOOL TODAY?
Distributor: International Film Distributors
Cast: Richard Carballo, Devin Goldenberg, Zachary Haines, Jane McLeod
Credits: Producer: David Gil; Director: John G. Avildsen; Screenplay: Eugene Price; Music: Harper McKay
Story: A farcical comedy about sex education.

HONEYCOMB

Distributor: International Film Distributors Ltd.
Cast: Geraldine Chaplin, Per Oscarsson
Credits: Directed by — Carlos Saura, Script by — Geraldine Chaplin, Carlos Saura, Rafael Axcona
Story: A married couple living a totally normal existence with no surprises suddenly find their compatibility shattered by the arrival of furniture with memories of her past. Suddenly the relationship is transformed to one where everything is permitted but not controlled.

THE ITALIAN CONNECTION
Distributor: Astral
Cast: Henry Silva, Woody Strode, Mario Adorf, Adolfo Celi, Luciana Plauzzi.
Credits: Director: Fernando Di Leo. Photography: Franco Villa. Editor: Amedeo Giomini. Production Manager: Lanfranco.
Story: The Godfather wants revenge after a shipment of drugs is stolen.

JIMI HENDRIX
Distributor: Warner Brothers
Credits: Assembled by Producer Joe Boyd, researcher John Head, Gary Weis for visuals; associate producer: Leo Branton; Editor: Peter Colbert
Story: Performances by Jimi Hendrix and interviews with people who knew or worked with him.

JONATHAN LIVINGSTON SEAGULL
Distributor: Paramount
Cast: Various seagulls
Credits: Producer-director: Hall Bartlett; Screenplay: Hall Bartlett and Richard Bach; Music: Neil Diamond; Cinematographer: Jack Couffer; Editor: Frank Keller; Sound Effects: Frank Warner; Helicopter Photography: MacGillvray-Freeman.
Story: A realistic visual recreation of the best selling novel.

LAST HOUSE ON THE LEFT
Distributor: International Film Distributors
Cast: David Hess, Lucy Grantham, Sandra Cassel
Credits: Producer: Sean Cunningham; Written and directed by Wes Craven.
Story: A violent film about anti-violence.

LITTLE BIG MAN
Distributor: National General
Cast: Dustin Hoffman, Martin Balsam, Jeff Corey, Chief Dan George, Faye Dunaway.
Credits: Screenplay: Calder Willingham; Producer: Stuart Millar; Director: Arthur Penn.
Story: A white man has adventures among Indians and whites at the time of Custer's last stand.

THE LONG GOODBYE

Distributor: United Artists
Cast: Elliot Gould, Sterling Hayden, Nina Van Pallandt
Credits: Executive Producer: Elliott Kastner; Producer: Jerry Bick; Director: Robert Altman; Screenplay: Leigh Brackett; Music: John T. Williams; Cinematographer: Vilmos Sigmond
Story: Raymond Chandler's story set in 1973.

LOVE TIMES THREE
Distributor: Ambassador Films

A MAN CALLED HORSE
Distributor: National General
Cast: Richard Harris, Dame Judith Anderson, Jean Gascon, Corinna Tsopel.
Credits: Producer: Sandy Howard; Screenplay: Jack DeWitt; Director: Elliot Silverstein.
Story:. A white man is initiated into Indian life after he is captured by them.

A MAN CALLED NOON
Distributor: National General Pictures
Cast: Richard Crenna, Stephen Boyd, Farley Granger, Rosanna Schiaffino.
Credits: Producer: Euan Lloyd; Director: Peter Collinson; Screenplay: Scott Finch; Cinematography: John Carbrera; Action Supervisor: Bob Simmons.
Story: A man who has lost his memory becomes involved with murder and swindlers as he seeks his identity in the Old West.

MANHANDLERS
Distributor: Astral Communications

THE OUTFIT

Distributor: MGM
Cast: Robert Duvall, Joe Don Baker, Robert Ryan, Karen Black.
Credits: Producer: Carter DeHaven. Director: John Flynn; Screenplay: John Flynn.
Story: In 1949 a member of a crime gang sets out to avenge the death of his brother who was killed by other members of the gang.

PINK FLOYD
Distributor: Mutual Films
A film of a concert by the rock group Pink Floyd.

REJEANNE PADOVANI

Distributor: Cinepix.
Cast: Jean Lajeunesse, Luce Guilbeault, Roger Lebel.
Credits: Producer: Marguerite Duparc-Lefebre; Director: Denys Arcand; Screenplay: Jacques Benoit, Denys Arcand; Cinematographer: Alain Dostie; Editing: Denys Arcand, Marguerite Duparc.
Story: Political and personal corruption in Quebec and how a man becomes involved in it.

RUN STRANGER RUN

Distributor: Ambassador Films.
Cast: Patricia Neal, Chloris Leachman, Bobby Darin, Tessa Dahl, Gale Garnet, Cathie Brown.
Credits: Produced and Directed by Darren McGavin.
Story: A young man returns to his home to seek his identity and becomes involved in a sisterly feud, murder and madness.

SACRED KNIVES OF VENGEANCE
Distributor: Warner Brothers
A Kung Fu extravaganza

THE SENSUOUS TEENAGER
Distributor: Ambassador Films
Cast: Sandra Julien, Janine Raymond, Patrick Verde
Credits: Executive Producer: Max Pecas; Director: Max Pecas; Screenplay: Claude Mulot; Cinematographer: Robert Lefebvre; Editor: Tom Luv Luc.

SIDDHARTHA

Distributor: Columbia Picture
Cast: Shashi Kapoor, Simi Garewal, Romesh Sharma.
Credits: Produced, Directed, Written by Conrad Rooks; Cinematographer; Sven Nykvist; Editor: Willy Kemplen.
Story: Based on the Herman Hesse novel, a young man studies and learns as he seeks true happiness in India.

THE SPOOK WHO SAT BY THE DOOR
Distributor: United Artists.
Cast: Lawrence Cook, Paula Kelly, Janet League, J. A. Preston, Paul Butler.
Credits: Producers: Ivan Dixon and Sam Greenlee. Director: Ivan Dixon. Music: Herbie Hancock. Film Editor: Michael Kahn.

SUMMER WISHES, WINTER DREAMS

Distributor: Columbia Pictures
Cast: Joanne Woodward, Martin Balsam, Sylvia Sydney, Dori Brenner
Credits: Producer: Jack Brodsky; Director: Gilbert Kates; Screenplay: Stewart Stern; Cinematography: Gerald Herschfeld; Editor: Sydney Katz
Story: A husband and wife, as they travel through places with past memories, examine their lives.

THAT'LL BE THE DAY
Distributor: Astral Communications
Cast: Ringo Starr, David Essex
Story: Life among the young in the Liverpool of the 1950's.

TRIPLE IRONS
Distributor: National General
Cast: David Chiang, Li Ching, Ti Lung.
Credits: Producer: Run Run Shaw; Director: Chang Cheh; Screenplay: I Kuang; Cinematographer: Kung Mu-To.
Story: A one-armed swordsman is drawn into a tangled web of passion and revenge.

UNDER MILK WOOD

Distributor: Ambassador Films.
Cast: Richard Burton, Peter O'Toole, Elizabeth Taylor.
Credits: Produced, Directed and Written by Andrew Sinclair.
Story: Dylan Thomas' famous radio poem play showing a day in the life of a Welsh village.

WRESTLING QUEEN
Distributor: Cinepix
Cast: Vivianne Vachon, various wrestlers
Produce Credits: Produced by Mutual Films and Cinepix.

Visitors
Passing Through Toronto

Variety Club International President Mike Frankovich was in Toronto for a Club luncheon. Here he is joined by (left to right) comedian Shelly Berman, singer Kay Starr, Frankovich, actress Mimi Hines, singer Buddy Greco.

Hall Bartlett, producer-director of Paramount's Jonathan Livingston Seagull, was in Toronto for its premiere.

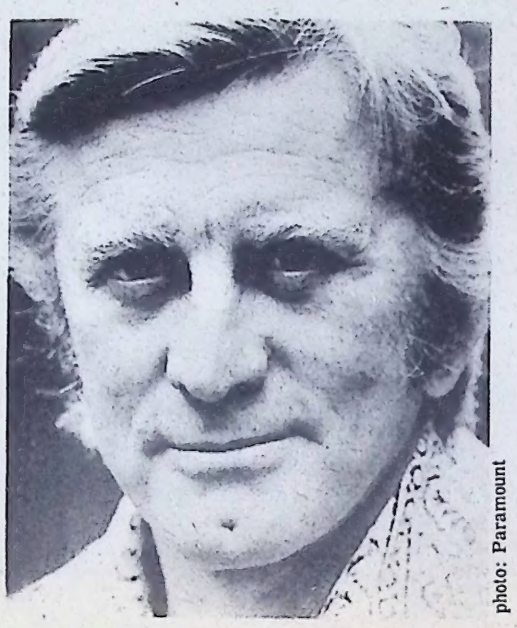


photo: Paramount

Kirk Douglas was in town for the premiere of Paramount's Scalawag.

Gilbert Cates was in Toronto to promote the opening of Summer Wishes, Winter Dreams, his latest directorial effort for Columbia.

Group formed to challenge CBC programming policy

A group has been formed to challenge the network license renewal of the Canadian Broadcasting Corporation. The group, calling itself the Committee on Television, is to argue that English-language programming has deteriorated drastically, and a license renewal should be granted only on condition that the CBC he re-organized.

Committee members point out that all are strong supporters of public broadcasting, but they feel that the CBC has not lived up to the broadcast Act of 1967-68. The only body empowered to force change is the CRTC, so the committee will present a brief to them documenting their concerns.

A team of researchers, interviewers and writers will be hired to prepare a critical analysis. Constructive proposals will be presented to the CRTC.

Members of the committee include Robert Fulford, editor and writer; Allan King, filmmaker; Don Gordon, educator and broadcaster; Abraham Rotstein, writer and educator; Patrick Watson, broadcaster; Suzanne DePoe, research consultant. Executive secretary is Kirwan Cox and chief writer/ researcher is Morris Wolfe.

The committee has received support for its examination from the Canadian Broadcasting League, the Council of Canadian Filmmakers, and the Memo from Turner Corporation.

The committee will conduct research and examine the evidence for and against the following accusations against CBC English-language programming:

i) that public affairs programming has declined in quality during the last several years to the point where it has become irrelevant to the country;

ii) that CBC drama has similarly declined and has reached a new level of inconsequence in the last few years;

iii) that the regions of Canada have been seriously ignored on the CBC and as a result CBC television has presented Canadians with an unbalanced picture of Canadian life;

1v) that while great progress has been made in the film industry in Canada in recent years almost none of this has been reflected on the CBC — indeed, this movement has developed in isolation from the CBC;

v) that while a renaissance has been enjoyed by a number of the arts in Canada in the 1970's — particularly theatre and literature — the CBC has reflected little or none of this;

vi) that evidence of the CBC's decline is shown by its diminished international standing as measured by international prizes;

vii) that the role of the producer as creative individual has been seriously undermined within the CBC.

The Committee on Television is located at 466A Danforth Avenue, Number One, Toronto. Phone (416) 465-9541.

Producer Adrian Gaye was in Toronto for the opening of his film The Optimists, distributed in Canada by Astral Communications.

RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

> "*What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory;* (a) *because your people care more*, (b) *that your technological advances, both* (b1) *chemical and* (b2) *mechanical, have revolutionized film processing*, (c) *that your* (c1) *size and* (c2) *ultra-modern procedures have resulted in* (c3) *faster*, (c4) *more accurate customer servicing, and that*, (d) *if given half a chance, you will do even better?*"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

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Univ of Calgary seeks film library

The University of Calgary department of communications media, with the help of the university library and drama department, have embarked on a project designed to accumulate a classic film library.

Department director L.A. Robertson describes the project as a breakthrough, because it demonstrates that libraries are now thinking in terms of media other than print.

The department has gathered about fifty films together. Some were acquired in past years by the drama department for teaching purposes.

Not only old films are sought; new efforts are included, if they indicate some future historic interest.

Of cinema classics, the program has, among others, Chaplin's Gold Rush, Griffith's Birth of a Nation, and Cocteau's Blood of a Poet. Newer efforts include Kenneth Clark's Civilisation series and Alistair Cooke's America series.

When a film is received by the department, it is put through a rigid inspection by an automatic machine to check for damage. It then is assigned a number and placed in a central film library.

The films are available to the public, but screenings must be arranged through the department of communications media.

As more grants become available, the department hopes to expand into other areas.

Student Film Festival winners announced

The winners of the fifth annual Canadian Student Film Festival are herein listed. The screenings took place at Sir George Williams University in Montreal September 20-24. Winners were announced September 30th.

The Norman Mclaren Prize for the best student-made film was won by 'Ivory Founts', a satire on filmmaking made by Christopher Aikenhead of Simon Fraser University, Burnaby, British Columbia. He receives a $1000 Famous Players cash award and a trophy.

8 MM

For Scenario: 1st: Louis Pierre Mongeau and Bernard Daoust of Montreal for 'Les Pas Egares.' 2nd: Richard Martin of Vancouver for 'The Obsession.'

For Documentary: 1st: Robert Awad of Montreal for 'Until When.' 2nd: John H. Buckley of Vancouver for 'Didn't You Have a Great Time at the Ex?'

For Animation: 1st: Richard Halo of Montreal for 'Sonic Dance.' 2nd: Margit Boronkey of Montreal for 'Transformations.'

16 MM

For Scenario: 1st: Murray Battle of Toronto for 'Reunion.' 2nd: Danyele Patenaude of Montreal for 'Le Terroriste'. 3rd: Mark Sobel and Robin Lee of Toronto for 'Pardon Me.'

For Documentary: 1st: Jeannine Gagne of Laval for 'Sans Faire d'Histoire.' 2nd: Fraser Steele of Montreal for 'Giovanni.' 3rd: Jonathan Oldroyd of Vancouver for 'Sandan of the Silver Slocan.'

For Animation: Michele Danvoye of Montreal for 'Quebec-Love.' 2nd: Ken Stampnik and Neil Robert McInnes of Winnipeg for 'Boarding House'. 3rd: John-Michel Labrosse of Dorval for 'Au Pays des Microbes.'

photo: John Amaro

The crew of Ivory Founts on location. Pic won Norman McLaren Award at the Student Film Festival.

Noted Hamilton exhib dies

John Dyzak, noted Hamilton area theatre operator, died of a heart attack on August 22nd. He was 72 years old. Mr. Dyzak was visiting the home of his daughter when the attack occurred.

Dyzak was the founder of Dyzak Drive-In Theatres Limited, and ran the operation until 1960, when he retired to the Bahamas and turned the running of the business over to his daughter and brother.

The chain includes the Towne Cinema, Hamilton Drive-In, and Sarlite Drive-In in Hamilton, the Clappison Drive-In in Waterdown, the Twilite Drive-In in Hyde Park, and the Windsor, Skyway, and St. Clair Drive-Ins in Oldcastle, Ontario.

Born in Lithuania, Dyzak emigrated to Canada in 1930. He planned to work out West, but jumped the train with his family in Quebec. Arriving in Kirkland Lake, he worked as a miner while his wife ran a boarding house.

The family took their $8000 savings and moved to Val d'Or Quebec and built his first theatre, the Palace, in 1936. A builder in his homeland, he then opened a second theatre in Cadillac Quebec in 1938.

In 1950 Dyzak realised the potential of the Drive-In, but felt that northern weather prohibited a long enough open season. So he moved to Windsor and opened his first Drive-In. The Clappison, near Hamilton, was added in 1951, and then the rest followed.

He is survived by his wife, two sons and two daughters, ten grandchildren and three great-grandchildren.

Maritimes pioneers elect new head

photo: Odeon

Halifax — Fred C. Leavens, Maritimes District Manager of Odeon Theatres (Canada) Ltd., was elected President of the Canadian Picture Pioneers (Maritimes) at the annual meeting held recently in Summerside P.E.I.

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About a really low-budget feature: $12,000 cost

by KATHRYNE WING

The term "low budget film" has become almost synonymous with the term "Canadian Film", and no one in the Canadian film industry is particularly surprised when they hear that some brave soul is attempting to make a feature film with a budget of $100,000. They might, however, be surprised to learn that in Toronto this summer, a 75 minute, 16 mm, colour murder mystery was shot with a total budget of less than $12,000. Dennis Zahoruk's "The Shakespeare Murders" out-low-budgets them all.

When Zahoruk, a graduate of York University's Program In Film, started writing "The Shakespeare Murders", he had no intention of making a feature. Although he had worked on three major films, including "The Crowd Inside", "Another Smith For Paradise", and "The Neptune Factor", he felt that if he was serious about developing his skills as a film-maker, the time had come to make another film of his own. His last film, "Jason Borwick", won the second prize for 'scenario films' at the 1972 Famous Players Festival.

Upon completion of his script, he realized that "The Shakespeare Murders" had grown from a 40 minute film, to the length of a short feature. At this point, there were three choices: he could try to whittle the film back to 40 minutes; scrap it; or go ahead and shoot it with his own money.

Writer-producer-director Dennis Zahoruk explains a shot.

With his first cut now completed, Zahoruk has spent $3,500. He's submitted a proposal to the CFDC for completion money, but will finish the film regardless of their decision.

To bring even a short film to the first cut stage for $3,500 is no mean feat. This is how he managed it. In return for using a number of York film students on his crew and for making himself and his rushes available to summer students, Zahoruk was allowed to use York University equipment and facilities for only the cost of insurance.

Working through the Toronto Film-makers Co-op, he was given a 25% discount by Quinn Labs for the majority of his processing and workprinting costs. The many locations he used rarely cost more than a credit and small fee paid to a person to remain with the crew during shooting. Finally, his crew and talent worked for participation in the film — in other words, for free. Zahoruk says this last element was most important. The high calibre of work he obtained from his actors, who were, with one exception, amateurs, and his non-professional crew is evident in his film and impressive.

"The Shakespeare Murders" is a parody of the traditional detective mystery, and has all the needed ingredients: a promotion hungry police lieutenant; his bumbling side-kick; clues that Sherlock Holmes would adore; and a parade of somewhat eccentric corpses and suspects. Zahoruk's use of normally neglected locations in and around Toronto makes the film visually pleasing and helps to disguise its low budget. While the acting is competent and in some places quite good, the film's strongest point is its Shakespearean theme.

Zahoruk describes "The Shakespeare Murders" as a basically entertaining little film with nice touches that raise it above the level of "cheap movie". He doesn't realistically foresee theatrical distribution for the film, as it is more suited to television.

Whether we will see "The Shakespeare Murders" on television or elsewhere, is a question that won't be settled until the film is completed. Nevertheless, I think Dennis Zahoruk has already obtained his goal. His film is not only entertaining, it is a notable demonstration of his ability. Considering its $12,000 budget, "The Shakespeare Murders" is quite an accomplishment. I'm confident that any film person who sees Zahoruk's film will confirm this.

NFB dedicates building to Grierson

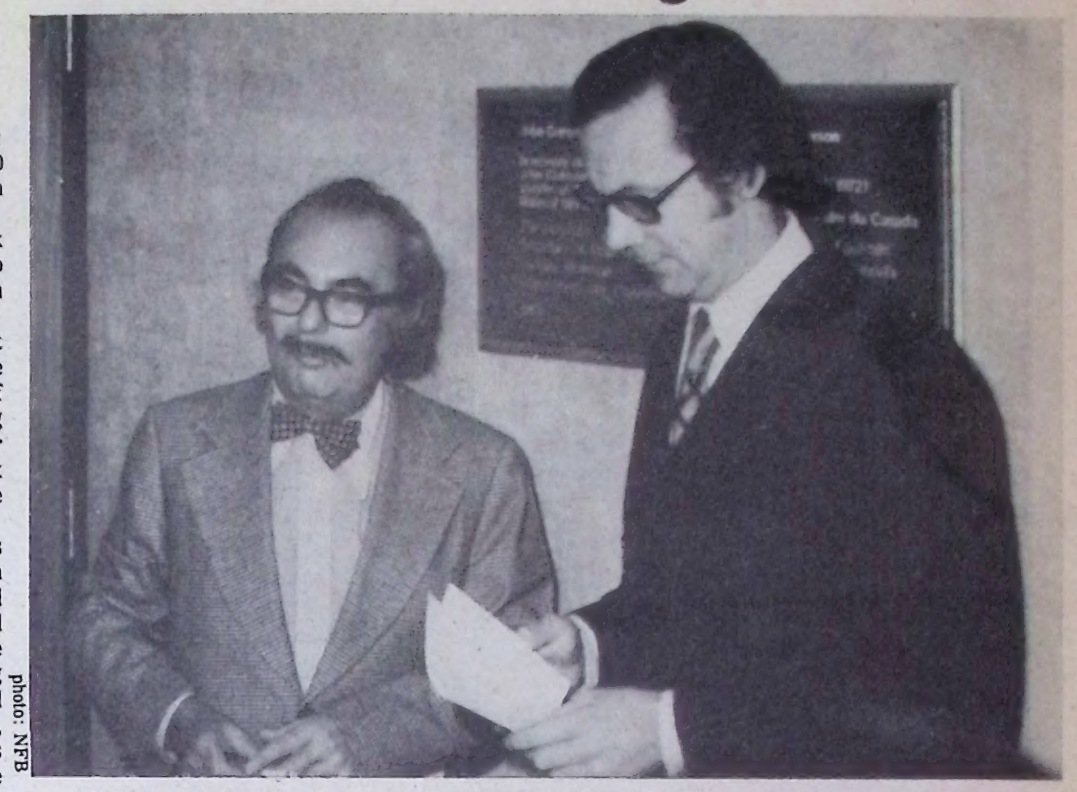

photo: NFB

Sydney Newman, chairman of the National Film Board of Canada and secretary of State Hugh J. Faulkner unveil a plaque dedicating a new NFB building in memory of Dr. John Grierson.

The ceremony was held on October 31 in the new John Grierson building at NFB headquarters in Montreal. The six-storey building, named after the founder of the NFB, adjoins the main building and houses the distribution, personnel, and administrative branches of the Board.

Toronto group presents stage satire on Hollywood Musicals

Toronto is presently enjoying a stage musical that should be of interest to any reader of the Digest. And with Christmas travelling season close at hand, out-of-towners could have a chance to catch it. It should have a long run, because although it has played about two months already, audience response is ensuring hold-overs.

It's called Dames at Sea, and is self-described as a New Musical of the 30's. It really is a gathering together of every cliche in any Dick Powell-Ruby Keeler musical, including a Busby Berkely number on a stage the size of your living room.

And it's hilarious. Everything is done outrageously and in the extreme. There's the leading lady vamp, expertly played by Julie Amato. There's the hardened chorus girl Joan, who bears a striking similarity to Joan Blondell, except in this part the actress is better. There's Dick, the sailor on leave, and his friend (and Joan's friend) Lucky. Lucky is always smiling.

The theatre director gives a pep talk and tears his hair. Star Mona and Chorus Girl Joan are ready to go on, but the theatre is about to be torn down so the show can't go on.

Enter Ruby, fresh from Centreville. Follow Dick, who has carried her lost luggage from the station. They meet, they fall in love. Ruby lands a part in the chorus. Dick and Lucky offer their ship for a stage. The show is saved.

Disaster strikes: Mona gets seasick and can't go on. The director gives Ruby Warner Baxter's speech from 42nd Street, and a star is born. Mona doesn't care because she gets the rich captain.

The cast is uniformly excellent and frequently rises far above the material. The dialogue is continually funny, as are the lyrics. But the music is mediocre; it doesn't matter though, because it fits the events and point of view on stage perfectly.

Director Joel Greenberg maintains just the right attitude to his material, and captures the innocence and real danger of those 1930's efforts very well.

It's playing at the Theatre in the Dell on Simcoe Street. See it.

photo: Gino Empry Public Relations

Deborah Packer (left), Charlene Shipp (centre) and Julie Amato recreate the 30's musicals in Dames at Sea.

Canadian films featured at international fests

OTTAWA — The Secretary of State has announced that seven feature-length Canadian films have been invited to be shown at eight international film festivals being held this fall in Beirut, Atlanta, Chicago, New York, Edinburgh, London, San Francisco and Arnhem, Holland.

The Edinburgh festival, August 19 to September 2, invited "Between Friends" by Don Shebib who directed the award-winning "Goin' Down The Road" (1971) and "Rip-Off" (1971).

"Between Friends", the official Canadian entry at the Berlin Film Festival this year where it was shown under the working title "Get-Back", appeared at the Arnhem Festival August 30 to September 5, the San Francisco festival October 18-24, the Chicago festival November 2-12 and the London festival, again in November.

"August & July" by Murray Markowitz was also shown at the Arnhem festival.

Claude Jutra's "Kamouraska", starring Genevieve Bujold, was shown at the Atlanta festival September 7-15. It has also been invited to San Francisco and Chicago.

"Rejeanne Padovani" by Denys Arcand, widely acclaimed during the Directors' Fortnight at this year's Cannes Film Festival, has been invited by the Beirut, New York and London festivals.

Mireille Dansereau's "La Vie Revee", awarded Special Prize of the Jury at The Toulon Film Festival this June, will be shown at the Beirut & San Francisco festivals.

The Atlanta festival also showed George Kaczender's "U-Turn", which premiered August 15 in Montreal, and "Once Upon A Hunt" ("Le Temps d'une Chasse") directed by Francis Mankiewicz who won the Special Jury Prize at the Canadian Film Awards in 1972, during its Canadian evening on September 13.

ACTRA publishes Face to Face with Talent

The second edition of Face to Face with Talent has just been published — the only pictorial talent catalogue in the world issued by a performers' union.

The engagers wanted to see more performers in the second edition, and there are more. ACTRA and Equity agreed that this edition should be open to Equity members as well as to ACTRA members — a worthwhile development from everyone's point of view. Not every member of ACTRA and Equity has entered, but there are 1,338 entries showing performers from Vancouver to Newfoundland.

The television producers, the film producers, the producers of commercials and the theatres were united in their praise of the first edition and in their desire to have this expanded second edition.

Three thousand five hundred copies have been printed and will be distributed free to all producers, directors and casting people in Canada — and to producers beyond our borders.

Face to Face is part of ACTRA's continuing campaign to make Canadian television more Canadian and to encourage production of Canadian feature films. It should be of particular interest and assistance to the advertising agencies and commercial producers, since it coincides with the announcement by Pierre Juneau, Chairman of the CRTC, of the Commission's intention of requiring that a very large proportion of commercials be produced in Canada.

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Produced and directed by Hall Bartlett

From the book by Richard Bach Screenplay – Richard Bach and Hall Bartlett

Songs written and performed by Neil Diamond

Cinematographer – Jack Couffer Production design – Boris Leven Photograph© 1970 – Russell Munson

Original sound track by Neil Diamond on Columbia Records and Tapes. Panavision© Color by Deluxe©

A Paramount Pictures Release

Opening in theatres from coast to coast for Christmas!

New Products

Kodak Super 8 advances

Kodak Canada Ltd. announces four new sound super 8 products designed for professional use that the company will market by mid-1974. The new products are a single-system sound super 8 camera, a 200 foot capacity sound super 8 cartridge for magnetic prestripped super 8 film, a super 8 Ektachrome film, and a compact, automated super 8 film processor.

The company feels that super 8 is a viable, low cost professional communications medium, and hopes to fill in the existing technical voids with this equipment, so that practical levels can be operated upon.

photo: Kodak

The new Kodak Super 8 camera

The Kodak Supermatic 200 sound camera is an existing-light, single-system sound super 8 camera that runs at 18 and 24 frames per second with 18-frame separation. It was designed for use in television, education, business, industry, and government. Camera features include acceptance of 50-foot and 200-foot silent and sound super 8 cartridges, manual and automatic exposure control, automatic gain control in sound recording with an alternate microphone input providing a 10-db reduction in amplifier pickup to reduce ambient noise, and manual zoom control.

The newly-designed super 8 film cartridge has a capacity of 200 feet of silent or magnetic sound super 8 film. Films available from Kodak in the new cartridge will include silent and prestriped Kodak Ektachrome EF film 7242 (tungsten) and Kodak Ektachrome SM film 7244.

Kodak Ektachrome SM film 7244, available in 50-foot and 200-foot cartridges, has ASA speeds of daylight: (with a type A filter) 100 and tungsten: 160, and will be available only in the super 8 format.

The Kodak Supermatic 8 processor is a compact, automated super 8 film processor with automatic replenishment, self-contained replenisher mix and storage tanks, accepting bottled chemicals designed for use in an office environment.

The processor is cartridge-loading, accepting 50- or 200-foot super 8 cartridges, operates at 10 feet per ninute, and features a process time of 8½ minutes. A 50-foot roll is ready for showing in 13½ minutes. The processor operates on a 240-volt, 45-amp, single-phase, 50 or 60 Hz, two-wire electrical service. Plumbing requirements include two hoses: one providing a cold water supply at 45 to 100 F and the other providing drainage at a rate of up to 10 U.S. gallons per minute.

Processor ES-8 chemicals include First Developer, Stop, Color Developer, and Bleach-Fix. All chemicals are liquid concentrate, packaged in premeasured plastic containers that are color- and shape-coded to help minimize operator error in loading. Each Kodak ES-8 Processing Kit will process 5,000 feet of film. Automatic chemical dilution and mixing, solution storage, recirculation, and chemical and wash-water heating are automatic when the processor is turned on. The processor features standby, ready-to-operate facilities with a rapid 30 minute warm-up of processing solutions from room temperature.

SMPTE quality control

The Society of Motion Picture and Television Engineers (SMPTE) has installed a new, specially-designed sound reproducing test equipment for the purpose of checking and calibrating sound test films SMPTE distributes to the industry. The company sells 33 sound test films. Built by the Magna-Tech Electronic Co., the equipment was installed in the Test Film Department at SMPTE headquarters in Scarsdale, New York.

This column provides information about new equipment available for any sector of the industry. Send information and photos to our offices, and we will be glad to include a short description of your product.

Coming in the Digest:

The gospel of the CFDC according to Michael Spencer

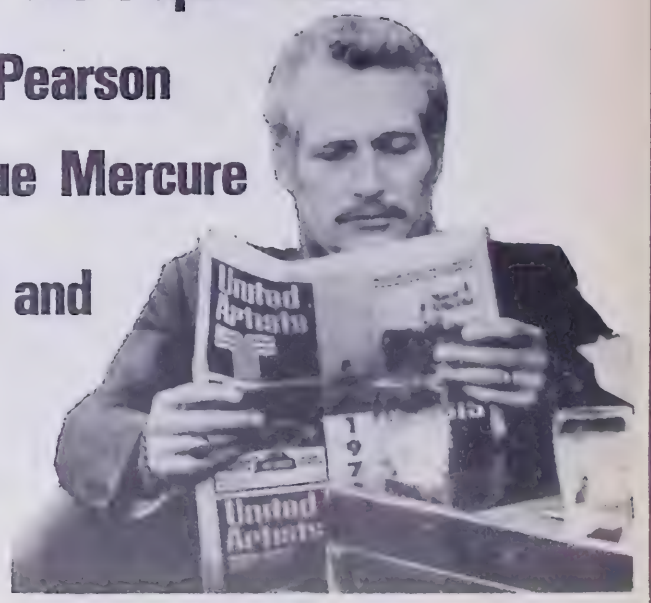
Films and Education: Adapting features for classroom use

The Makers of The Paper Chase

Director Peter Pearson

Actress Monique Mercure

Plus Kate Reid and all the usual departments, features, and other goodies.



Books about Film

Perspective on Warhol

Stargazer
Andy Warhol's world and his films
by Stephen Koch
Burns and MacEachern (Praeger), $10.25

The post-mortems are beginning to be proclaimed. What author Stephen Koch calls 'The Great 1960's Scene' is dead, so we are told. It's time to find out what it really was.

Especially in film. The chaos that the movie companies experienced in the 1960's was not simply a question of fiscal policy or bad management. It was inseparable from the social events of the time. And the social events were part and parcel of the cultural events; the latter articulated and placed on public display what was really happening.

That seems to be where Warhol fits in. He articulated and placed on display what was happening. His silk-screens of movie stars, his films which forced you to look at and experience everything differently; his own pale visage and silence; above all, his comment that everyone will be famous — for fifteen minutes; all of these are exactly what the decade was.

Koch is a friend of Warhol's, participated in the Factory events, and is a broadcaster, writer and novelist. He was there. What he tries to do is put the reader in the action and at the same time try to explain what the action meant. In spite of some very annoying convolutions in his prose — the man loves adjectives — he does very well indeed.

Warhol was a direct descendent of Dadaist Marcel Duchamp; more roots go back to Baudelaire. His despair about the value of life became so profound it turned to decadence. At the same time he acted as a mirror for his times. And it's all there in his movies.

Moviegoers may protest at watching four hours of two lips kissing but Koch points out that Warhol never expected anybody to watch; people went to the lobby and chatted, walked back in and out. The picture on the screen was like a painting: examine it, experience it and leave. Then return.

Technically Warhol, with his immovable camera, went against every Hollywood grain: the camera was stripped of its vivacity and became what it was originally: a dead machine.

At the same time Warhol actually worships the Hollywood Star, inseparable from the vivacity of that machine.

Contradiction? No, just further examination. What decade travelled so fast, buried so many fads — not nostalgia but new ones — and destroyed so much. Not many. And Warhol was recording it all with his camera and his tape recorder. Then he was shot and the decade almost destroyed him.

He changed. More withdrawn and decadent. Paul Morrisey took over the filmmaking; the Factory moved to swank offices. The decade was over.

If you want a challenging return to it, try this book. It's sometimes pretentious, but always interesting.

Coward and his times

Cowardly Custard
The World of Noel Coward
Edited by John Hadfield
William Heinemann, $18.95

This is not a book you can read or discuss, really. You have to experience it. It's really a trip through this century, with Noel Coward as guide.

Mainly lyrics from songs, with some snippets from Coward's autobiographies, and sntaches from his plays, it is most of the text used in a London stage tribute to Coward of two years ago.

What Hadfield has done is to take the words and explain and enrich them by choosing pictures which illustrate what they are saying. The book is beautifully designed and printed.

Coward was a spokesman and artculator of his time. And his time is all here on the page. But there's something missing: the experiencing.

Take a record of Coward songs, find the appropriate one for any page, and relax. You'll really get into Coward's world. It's your world too.

His grace, style, sentiment and satire are all here.

Of course, the book is really for the Coward fan. But somehow I think we all are, even if only on the level of appreciating what he called himself: someone with a talent to amuse.

Soundtracks

Seagull counterpoint

Jonathan Livingston Seagull
Words and Music by Neil Diamond
Columbia KS32550

Hall Bartlett, in discussing his film Jonathan Livingston Seagull, remarked that he saw it as composed of four parts, each separate yet working simultaneously. One of the parts was the music. Bartlett rejected the usual flowery strings and symphonic gushings one usually finds in movies with waves and rocks and seas. He said he wanted a contrast to the visual beauty; he chose Neil Diamond.

Diamond, said Bartlett, and the rock idiom were to provide the desired counterpoint. Jonathan's quest would seem to be more dangerous and not all shining stars and flowing seas.

"Neil Diamond," said Bartlett, "has a roughness and a poetry in his work that perfectly suits the film." In talking about the album, one other judgment besides suitability must be made: quality.

Frankly, quality is where the music, and especially the lyrics, fall down. The suitability of Diamond's work is pretty evident in the final film. His voice has that necessary roughness Bartlett sought, and does provide an aural counterpoint to the visual beauty.

But Diamond is simply not a poet. A songwriter, yes, but not a poet. What distinguishes the two is an ability by the poet to unobtrusively yet thoroughly match the lyric to what is required by the visual and music. Not only to supply depth, but to avoid pretension.

Daimond jumps headlong into incredibly pretentious lyrics. Even his music gives the impression that some transcendental occurrence is taking place, symbolized by his creativity alone. Not so; it begins to grate on the ears.

To be one of the best songwriters of the past decade was no easy feat for Diamond, especially when the pop scene buys fads instead of quality. But he did it; especially in his early hits there was a vitality and spirit that is missing in his most recent efforts.

The sheer sombreness of this score, even in what is meant to be a 'soaring' moment, is plainly recognizable. It's too bad; if Diamond had caught a little of his old raunchiness, we might have had a truly original experience.

Musical director was Tom Catalano. The songs were adapted for orchestra by Lee Holdridge. Sound was engineered by Armin Steiner.

Singin' and dancin'

Singin' In The Rain
Easter Parade
Those Glorious MGM Musicals Series
MGM (Polydor) 2 SES 40 ST

The title of this series really says it all: glorious. And they were glorious. As Saul Chaplin, one of the musical directors involved says, the MGM musicals must have been great because of the incredible talent assembled under one roof. Now the soundtracks are being re-issued in a special series.

The series was born in England, where old soundtracks are very popular. Now it is slowly reaching our shores, and over the next several issues I'll talk about as many as I can get.

This particular double album seemed like a good place to start, because it contains the top: the best musical ever made, Singin' in the Rain. Gene Kelly, Debbie Reynolds, Donald O'Connor, and Jean Hagen took Comden and Green's book, Brown and Freed's songs, and

Continued on page 15

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To tempt your reading palate here's a partial listing of our November/December 1973 issue.

Over 20 pages on the Vancouver film scene highlighting feature films. A compilation of opinions on what really happened at the Canadian Film Awards. An exclusive interview with Gilles Carle candidly speaking about the Awards and French Canadian Film. As well as interviews with Michel Tremblay, Pierre Berton, Leonard Maltin. Notes to an actor, A View of Us - Ed Ames, CineBook Shelf, Canadian Film View, A Calgary Production Manager, NFB, Theatre in Ottawa, Montreal, Thunder Bay, Vancouver and Toronto.

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Canadian Box Office Statistics

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
ALLIANCE	Paperback Hero	Toronto	New Yorker (522)	4 weeks	30,700
		Saskatoon	Paramount (749)	1 week	21,031
		North Battleford	Capitol (650)	6 days	10,500
ASTRAL	The Optimists	Toronto	York (462)	2 weeks	14,700
AVCO EMBASSY	A Touch of Class	Toronto	Hollywood (889)	12 weeks	170,241
		Vancouver	Stanley (1042)	10 weeks	117,975
		Montreal	Westmount Sq. (700)	5 weeks	56,431
		Kitchener	Hyland (682)	7 weeks	26,073
	Night Watch	Toronto	Four Seasons (688)	8 weeks	66,707
		Hamilton	Jackson Sq. (424)	3 weeks	17,086
		Montreal	Loews (2056)	3 weeks	34,825
CINEPIX	The Pyx	Toronto	Four Seasons	6 weeks	64,875
			Mississauga Sq. One	5 weeks	28,300
		Vancouver	Vogue (1234)	2 weeks	24,500
		Edmonton	Paramount (1429)	2 weeks	17,000
	Kamouraska	Toronto	Cinecity (261)	5 weeks	38,900
	Santa & The Three Bears	Winnipeg	Three Theatres	2 matinees	2,300
COLUMBIA	The Way We Were	Toronto	York (758)	2 weeks	41,000
		Montreal	Atwater (1096)	2 weeks	30,500
MUTUAL	Pink Floyd	Montreal	Alouette	1 week	15,000
PARAMOUNT	Paper Moon	Toronto	3 Theatres	21 weeks	264,000
		Montreal	2 Theatres	20 weeks	135,000
		Vancouver	3 Theatres	19 weeks	162,800
		Ottawa	Capitol Sq. (317)	19 weeks	94,600
		Hamilton	2 Theatres	19 weeks	83,200
		Sudbury	City Centre Cinema (412)	5 weeks	22,300
	Scalawag	Toronto	Multiple	2 weeks	54,000
	Romeo and Juliet	Toronto	6 Theatres	15 weeks	87,500
		Vancouver	Ridge (800)	8 weeks	44,100
		London	Century (450)	2 weeks	11,200
		Regina	Capitol (1130)	3 weeks	12,700
		Windsor	Devonshire (686)	1 week	6,900
		Waterloo	Waterloo (512)	1 week	5,800
	Once Upon A Time in The West (French)	Montreal	Dauphin (100)	95 weeks	368,000
20TH CENTURY FOX	Paper Chase	Toronto	Hyland (790)	3 weeks	44,465
	Man in The Moon Marigolds	Vancouver	Odeon (680)	6 weeks	56,364
	Last American Hero	Vancouver	Orpheum (2872)	1 week	15,400
	Poseidon Adventure (French)	Quebec	Frontenac (1283)	5 weeks	60,100
UNIVERSAL	The Day of the Jackal	Toronto	Hyland (473)	22 weeks & 6 days	410,266
	Jesus Christ Superstar	Toronto	University (1382)	18 weeks & 6 days	270,569 6 days
	American Graffiti	Toronto	Uptown (922)	4 weeks & 6 days	138,652
WARNERS	Billy Jack	Chatham	Capitol (497)	2 weeks	21,702
		Leamington	Vogue (635)	2 weeks	6,053
		Sarnia	Capitol (981)	2 weeks	23,870
		Windsor	Centre (926)	2 weeks	30,736
	O Lucky Man	Ottawa	Capitol Sq. (499)	1 week	4,857
		Vancouver	Downtown (696)	7 weeks	51,660
	Day for Night	Toronto	International (557)	4 weeks	16,298
		Montreal	Villeray (696)	4 weeks	37,338
		Quebec	Empire (468)	2 weeks	9,845
	Enter the Dragon	Ottawa	Place de Ville (771)	7 weeks	63,354
		Montreal	Loews (2056)	5 weeks	112,215
		Dorval	Salle Doree (554)	5 weeks	23,103

NFB films now in hotel rooms

National Film Board shorts will soon be seen in eight major Toronto hotels as part of the closed-circuit telecasts of Transworld Communications.

Transworld, whose service provides hotel guests with recent feature films through its pay television system, reaches 5,127 rooms in the Toronto area alone.

Four NFB productions have already been contracted for by the company but, according to Film Board spokesman, Joel Samuels, the selection will be substantially increased within the next few months.

The first four films to be selected are "Oskee Wee Wee", directed by Bill Pettigrew; "Bighorn" by Bill Schmalz; "November", directed by Bob Nichol and Zlatko Grgic's "Hot Stuff".

The films were programmed beginning in September, in Toronto's Royal York, King Edward, Hyatt Regency, Westbury, Inn On The Park, Four Seasons Sheraton, Four Seasons Motor Hotel and the Mont Soudan Apartment-Hotel.

International Scenes

People, Places and Events from Around the World

Corporate gyrations: James Aubrey has been ousted as MGM head reportedly by major stockholder Kirk Kirkorian. According to the distribution deal made with United Artists, after the ten year run MGM can return to active distribution .... National General is reportedly for sale. Main draw is distrib agreement for First Artists product, with the contenders including Columbia, Fox and Warners .... New Columbia president David Bagelman has cancelled projects, severed multi-deal arrangements with independent producers, most notably M.J. Frankovich, all in an effort to reduce a 180 million dollar debt. The company is having little luck selling its assets, though ....

On a more positive note, the Director's Company — consisting of Peter Bogdanovich, William Friedkin and Francis Ford Coppola, with distribution by Paramount — plans to go public within two years .... The Directors Guild of America will buy stock in any company its members do business with. The Guild will then have access to corporate information.

Dennis Weaver was elected head of the Screen Actors' Guild. He ousted John Gavin who ousted Charlton Heston with a reform platform. Weaver claimed Gavin was not reforming .... Harold F. Chesler was re-elected head of the National Association Of Concessionaires at the recent NAC convention in San Francisco.

Frank Sinatra will host the Pioneer of the Year dinner to honour Warners' Ted Ashley. For the first time the dinner will be held outside of New York — in Los Angeles — and for the first time women will be allowed to attend .... David Lean received the D.W. Griffith Award last month from the Directors' Guild of America.

Columbia's Godspell has been chosen twice: It was awarded the Grand Prix of the International Catholic Film Office. Cited were its richness in human, spiritual and religious values. And both SAS and Finnair airlines have chosen the movie as their inflight screening during Christmas season.

Books to come: Peter O'Toole, forsaking film work for a while, is writing a book about his career, with some noteworthy comments about the film industry .... The late Jack Hawkins' autobiography will be released this fall. Title is Anything for a Quiet Life .... Gershwin books will proliferate, all to commemorate his 75th birthday ....

Former British film censor John Travelyan who is now opposed to censorship except in the case of children — has written a history of film censorship .... Ken Russell's book An Appalling Talent is due this fall. He has a few choice words too .... Former Mayer aide at MGM Howard Strickling will do a book on the company, to be called When the Lion Roared .... Dell Books will distribute the Warner Bros. Golden Anniversary Book, including a complete filmography of all 2,075 Warners pics ....

Pornography has been legalised in West Germany. It now does a booming business. Of course the new attitude is not legal until 1975 .... And, always right up there with the times, an American town, located in New England, has appointed a blind movie censor. Someone will sit beside him during screenings and tell him what is happening on the screen.

In related areas, a new product has been developed to erase graffiti. Called Vandal, it comes in an aerosol can, and supposedly can even remove chewing gum .... Florida State Theatres have instituted a mandatory intermission in every film showing, so that people will go to the candy bar .... Has anyone wondered what the effect the fuel shortage will have on drive-ins?

Chile is now taking in U.S. films again .... One of the marketing methods used for Columbia's The Way We Were was to buy TV spots in the recent broadcast of Streisand's earlier success Funny Girl .... Svensk Filmindustri plans a chain of Cassette cinemas in Sweden. The first one opened recently. Screen size is larger than a TV; each 'auditorium' seats 5, 7, and thirteen in a triple house.

Walt Disney's new cartoon version of Robin Hood requires 1440 different pictures every minute. The film is eighty minutes long.

Marge Champion is creating period dance movements for John Schlesinger's Day of the Locust .... Buck Henry and Milos Forman has tailored a script for Gene Hackman, and he may be interested in doing it .... George Roy Hill will make the Great Waldo Pepper for Universal. Pic stars Robert Redford and is about post-WWI barnstorming. Hill's latest, The Sting, is supposed to be one of the best of the year ....

Ken Russell will make a film of the rock opera Tommy with the Who .... Woody Allen has signed a four picture pact with United Artists. Each film will be budgeted at exactly 1.1 million dollars. None will be seen on TV for a long time; Allen holds TV rights and doesn't like his films to be shown on the little screen .... A horror kung fu pic is being planned, as well as sexploitation kung fu epics .... A documentary on the late Bruce Lee, star of kung fu, is in preparation ....

Richard Burton and Sophia Loren will make The Voyage for U.A. in Italy under the direction of Vittoria de Sica. Pic is a pre-WWI love story .... Columbia will make policeman Joseph Wambaugh's latest novel, The Onion Field, into a film .... Irwin Allen will make Circus for Fox. Budgeted at 6.5 million dollars, pic will have eleven leading roles (as in Poseidon Adventure) and the Ringling and Barnum circuses .... Universal's Mark Robson will make Earthquake .... Bob Fosse will make Lenny, based on the life of Lenny Bruce, for U.A. ....

Maria Schneider and Dominique Sanda will both appear in 1900, Bernardo Bertolucci's latest effort .... Helen Hayes will play opposite a Volkswagen in Disney's Herbie Rides Again .... Paul Mazursky is currently filming Harry and Tonto, with Art Carney in his screen debut. Pic is about an odyssey across America by a man and his cat .... Arthur Hiller will direct Vrooder's Hooch for Fox. Pic stars Timothy Bottoms as a soldier who turns a veterans' hospital upside down. Playing a role as a veteran is old-time director George Marshall, now 81 ....

All the members of the Corleone family who were alive at the end of the Godfather have been signed to repeat their roles .... At one point this summer twenty films were lensing in Paris simultaneously. On a particular shooting day, a set of gangsters from one got mixed up with gangsters from another. Complete retakes were required.

Soundtracks Concluded

came up with the classiest, smoothest musical in cinema history. All under the guiding hand of producer Athur Freed.

The movie itself could do no wrong. A satire on Hollywood, it was an example of the best that Hollywood could do. All the talents involved were at their peaks, and it shows in every word, gesture and production number.

Even if you've seen it as many times as I have, you look forward to the next time. So when a soundtrack comes out you dance for joy because you can listen anytime you want. Above all, you hope the goal hasn't been a fast buck at the expenses of the movie-lover.

For the most part it isn't. The movie ran for 100 minutes; sixty of those are song, especially the Broadway Melody sequence. This record isn't as long; what they've done is cut out a lot of the dance segments of each song, so the Broadway Melody sequence is only a little less than six minutes long here, instead of sixteen.

Oh well, I guess you can't have everything in life. At least some of it is here. The same occurs with the other numbers. But overall the album is complete, if not whole enough. It would be nice to close your eyes and see Kelly and O'Connor dance while the record is on.

The other album is Easter Parade, the Fred Astaire-Judy Garland opus, and it follows the same pattern as Singin' in the Rain. The songs are there: Judy and Fred singing Easter Parade and A Couple of Swells; Fred doing It Only Happens When I dance With You. Irving Berlin did the music and lyrics, so the quality is first-rate.

We do miss the dance sections again, of course. But Garland and Astaire's voices are enough to warrant buying the album.

The series was compiled and produced by John Herardi and Richard Oliver.

One obvious question is regarding technical quality. Of course the albums aren't in stereo, and the producers have wisely refrained from 'electronically rechannelling' them for stereo; such manipulation usually ruins the final effect. Often the trebles are too sharp, and the bass is too weak, but for the most part the music, and almost always the voices, come through very nicely on a modern stereo.

QUESTION:

Where would you find information about any of the following in one place?

Canadian Film Production 1972-73
Studios and producers
Film equipment sales and rentals
Sound, editing, special effects labs
Post-production facilities
Music for films
Unions, Guilds, Associations
Distribution companies
Exhibition circuits
Independent Booking companies
Refreshment and equipment suppliers
Film societies
Provincial legislation regarding film
Canadian Film Award winners to now
1973 Academy Award winners listed
The CFDC
The NFB
Ontario Council for the Arts
Canada Council
Provincial Government Film Units
Censorship regulations
Film cartage and delivery
Every theatre in Canada, with licensee and number of seats
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Digest Casting and Positions

Are you looking for actors, technicians, teachers? We will provide a FREE listing in this column to help you. Send your information to Casting, The Canadian Film Digest, 175 Bloor St. East, Toronto 5. ANY personnel, not only movie people, are eligible.

Actors' Showcase
Winnipeg
Actors' Showcase artistic director, Tony Pydee, is interested in receiving Canadian-written manuscripts. One-acts, mime-dance-dialogue and children's theatre with or without music for use in this season's productions. All manuscripts and material should be forwarded with information and history of material and a self-addressed return envelope to: Artistic Director, c/ o, Actor's Showcase, 322 Smith St., 2nd Floor, Winnipeg, Man. R3B 2H1.

Alberta Theatre Projects
Calgary
Alberta Theatre Projects require writers for its 73 / 74 season. After consideration, ATP will commission plays for its schools program and adult season. All schools work is to be based on Canadian history but sample material may be on any subject. Adult material may be on any subject, but preferably Canadian in nature. Samples of work should be forwarded to: Mr. Douglas Riske, Director / Manager, Alberta Theatre Projects, Canmore Opera House, Heritage Park, 1900 Heritage Drive, S.W. Calgary, Alta. T2V 2X3.

Backdoor Theatre
Toronto
Backdoor Theatre is looking for production staff for its 73 / 74 season.
Also: Interested in hearing from directors, actors and actresses. Send pictures and resumes to: Artistic Director, Gino Marrocco. Still looking for original Canadian scripts. All scripts with a stamped self-addressed envelope (if you want them back) should be sent to: Backdoor Theatre, 474 Ontario St., Toronto, Ont. M4X 1M3, Att: A. Volpe.

The Banff Centre
Banff, Alta.
The Banff Centre is looking for the following personnel to work on the Summer Showcase and Festival of the Arts during the period May 15th to August 18th, 1974. These technicians must be willing to work with our permanent theatre crew and stage students: two stage managers; one property-master; one costume shop supervisor; eight seamstresses; two cutters; one stage carpenter; one lighting technician and lighting designer. The Showcase and Festival include: Opera, drama, ballet, musical theatre and workshop productions. Applications should be directed to Mr. L. L. Funtek, Artistic director / Manager, Theatre Complex, The Banff Centre, Banff, Alta. T0L 0C0.

Hobel-Leiterman
Toronto
Screenplays wanted and script-outlines for feature length dramatic productions. All submissions will be given careful reading with a view to production in Canada. Please send applications and scripts with self-addressed return envelope to: Hobel-Leiterman, 573 Church St., Toronto, Ont. M4Y 2E4. (416) 920-3495.

Italian Edu-Art Service
Toronto
Looking for bilingual actors and actresses (Italian / English). Contact: Italian Edu-Art Service, 33 Brandon Ave., Toronto, Ont. (416) 537-6622.

Jubilee Repertory Theatre Arts
Toronto
Actors, actresses and technicians still needed for Jubilee Repertory Theatre Arts (under the auspices of the Y.M. & Y.W.H.A. and funded by New Horizons) for its production of It's Good To Be Alive. Contact: Hazel Goldenberg, Y.M.H.A., 4588 Bathurst St., Willowdale, Ontario. (416) 636-1880.

Muck-Wug
North Bay, Ont.
Resumes are invited from people in all areas of theatre, particularly those who can teach as well as act, direct, do technical work, etc. Send resumes and photos to Larry A. Ewashen, Artistic Director, Box 5001, North Bay, Ont.

Playwrights' Workshop
Montreal
General audition for actors and actresses for Playwrights' Workshop Theatre Co. (Montreal) November 2, 3 and 4. For appointment and details phone (514) 843-4784.

Press Theatre
St. Catharines, Ont.
Press Theatre is accepting resumes and photos from Equity and non-Equity actors for the remainder of their 73 / 74 season: Treasure Island mid-December. Feb. 22, Rosencrantz And Guildenstern Are Dead and Dames At Sea in April. Please submit applications to: Mr. Ron McDonald, P.O. Box 832, St. Catharines, Ont.

Shadowfax
Toronto
Male lead singer wanted for new rock club act. Must be totally uninhibited and willing to be directed. Acting experience definitely an asset. Must be a member of the AF of M or willing to join. For audition and further info phone: Artie at (416) 488-2744.

Theatre Centre Windsor
Windsor, Ont.
Theatre Centre Windsor is now accepting resumes from actors and technicians. Contact: Theatre Centre Windsor, 2990 Riverside Dr. W., Windsor, Ont.

Toronto Free Theatre
Toronto Free Theatre is looking for directors to read new playscripts, with an eye toward directing them or to submit ideas for productions in its Open Space Program. Open Space is organized under Equity's Studio Production Contract. Its purpose is to provide a testing and performance ground for anyone with ideas on writing, developing, acting in, or directing new plays. Contact: Saul Rubinek, Toronto Free Theatre, 24 Berkeley St., Toronto, Ont. (416) 368-5847.

Touring Players Foundation
Toronto
Looking for actors and actresses with singing abilities for their fall production. Please send resumes to: La Fondation Touring Players Foundation, 21 Dundas Square, Toronto 1, Ont.

Wired City
Communications Ltd.,
Scarborough, Ont.
Need actors and actresses and producer / interviewers for top shows on this cable TV system. Also, persons interested in organizing and producing their own plays, dramas, musicals or other programs, or willing to train as camera person, sound person or switcher. All work is on a voluntary basis but valuable experience may be gained. Phone (416) 261-7223. Program Department, Wired City Communications Ltd., 3212 Eglinton Ave. East, Scarborough, Ont.

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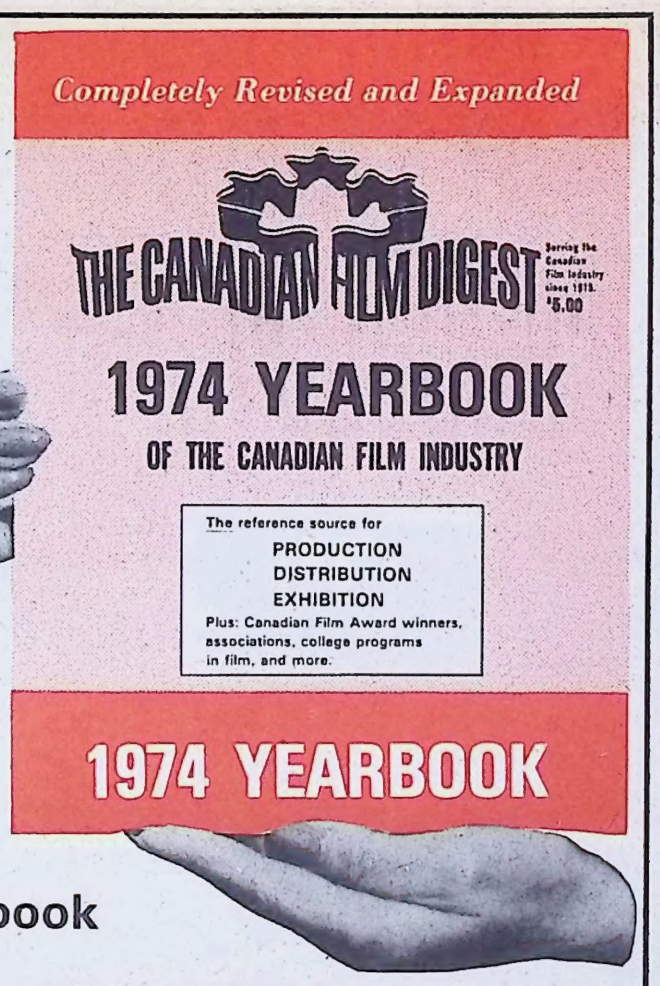

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Digest Movie Quiz

1. Who played Al Capone in the St. Valentine's Day Massacre?

2. What was Stewart Granger's real name?

3. Doris Day introduced the song 'Que Sera Sera' in a Hitchcock movie. Name the movie.

4. David Niven and William Powell played the same role, one in the original of a film and the other in the remake. Name the film.

5. After their breakup Jerry Lewis' first movie without Dean Martin was a comedy. Name it.

6. Name the films in which Fred Astaire sang the following songs: A Foggy Day, A Fine Romance, Puttin on the Ritz.

7. In the original version of Goodbye Mr. Chips (1939), who played Mrs. Chips? It was her first screen role.

8. Who starred in the first 3D movie? Name the movie.

9. Who played the comic strip character Blondie in movies?

10. Who played mainly harrassed but kindly fathers in a series of movies? (examples: Little Women, Meet Me in St. Louis)

Answers:

1. Jason Robards, Jr. 2. James Stewart. 3. The Man Who Knew Too Much. 4. My Man Godfrey. 5. The Delicate Delinquent. 6. Damsel in Distress, Swing Time, Blue Skies. 7. Greer Garson. 8. Vincent Price in The House of Wax. 9. Penny Singleton. 10. Leon Ames.

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